Engraved by W. Newman, from a Picture by R. Cooper in the Possession of H. Cooper.

JOHN ALCOCK, M.D.S. D.C.S.

C. 15.

DIVINE HARMONY;

OR, A

COLLECTION

OF FIFTY-FIVE,

Double and Single CHANTS,

FOR

Four VOICES,

As they are SUNG at the

Cathedral of LICHFIELD;

COMPOS'D BY

JOHN ALCOCK,

Organiſt, Vicar, *and* Maſter *of the Children of that* Cathedral.

Printed for the AUTHOR, and M. BROOME, Muſick-Engraver in *Birmingham*, and Sold by them; Mr. CROSS and Mr. PHILIPS, Muſick-Sellers at *Oxford*; Mr. BAILEY, Bookſeller at *Lichfield*; and T. ARIS, Printer in *Birmingham*, 1752. (Price ONE SHILLING.)

Of whom may be had, by the ſame Author,

Six CONCERTO's for VIOLINS, &c. Pr. 10 s. 6 d.

Six Sets of Eaſy LESSONS for the HARPSICHORD, &c. 5 s.

Twelve SONGS, &c. 2 s.

And a Collection of HYMNS, PSALM-TUNES and CANONS for 2, 3, 4, 5, and 6 Voices, 2 s.

PREFACE

TO ALL

Lovers of CATHEDRAL MUSICK.

AS I have always taken Notice how much the *Contrā-Tenor* and *Tenor Parts* are neglected in *chanting* of the *Pſalms*, &c. the Perſons who perform thoſe *Parts* being oblig'd to ſing any thing that comes into their Heads, for want of a true Copy of the *Chants*, is the Reaſon why I have ventur'd to publiſh theſe that I made for the Uſe of this *Cathedral*, by which means, the *Contra-Tenor* and *Tenor Parts* may not only be better ſung than they uſually are, but alſo, in caſe of thoſe Voices being miſſing, any other Perſon in the *Choir* will now have an Opportunity of ſinging either of thoſe *Parts*, in order to compleat the *Harmony*.

My Deſign in printing theſe *Chants*, is not to prevent the Uſe of the *old ones*, (many of which are exceeding fine, when ſung as they ought to be, in all the *Parts*,) but as at ſeveral *Choirs* it often happens, either for want of proper Voices, or a ſufficient Number of Perſons well-ſkill'd in Muſick, or from the too frequent Abſence of the Members thereof, that they commonly *chant* the *Te Deum*, *Jubilate*, and the other *Hymns*, conſequently the old *Chants* muſt come over very often; theſe therefore may ſerve as a Sort of Supplement to them, and be uſed for the Sake of Variety.

Every Judge of *Muſick* muſt know, that as *Chants* conſiſt of but few *Notes*, there will unavoidably be a great Sameneſs in ſome or other of the *Parts*, which I hope will be excuſed, eſpecially as theſe are not much more than half the Number I've compoſed for this *Church*.

In order to ſhew the Neceſſity for the Members of *Cathedrals* having their proper *Parts*, I have inſerted one exactly

exactly in the Manner I've heard moſt of them ſung, which is in *Eighths* or *Fifths* to the other *Parts*, and ſo as they end with a *Third, Fifth, or Eighth*, it is thought to be all mighty well.

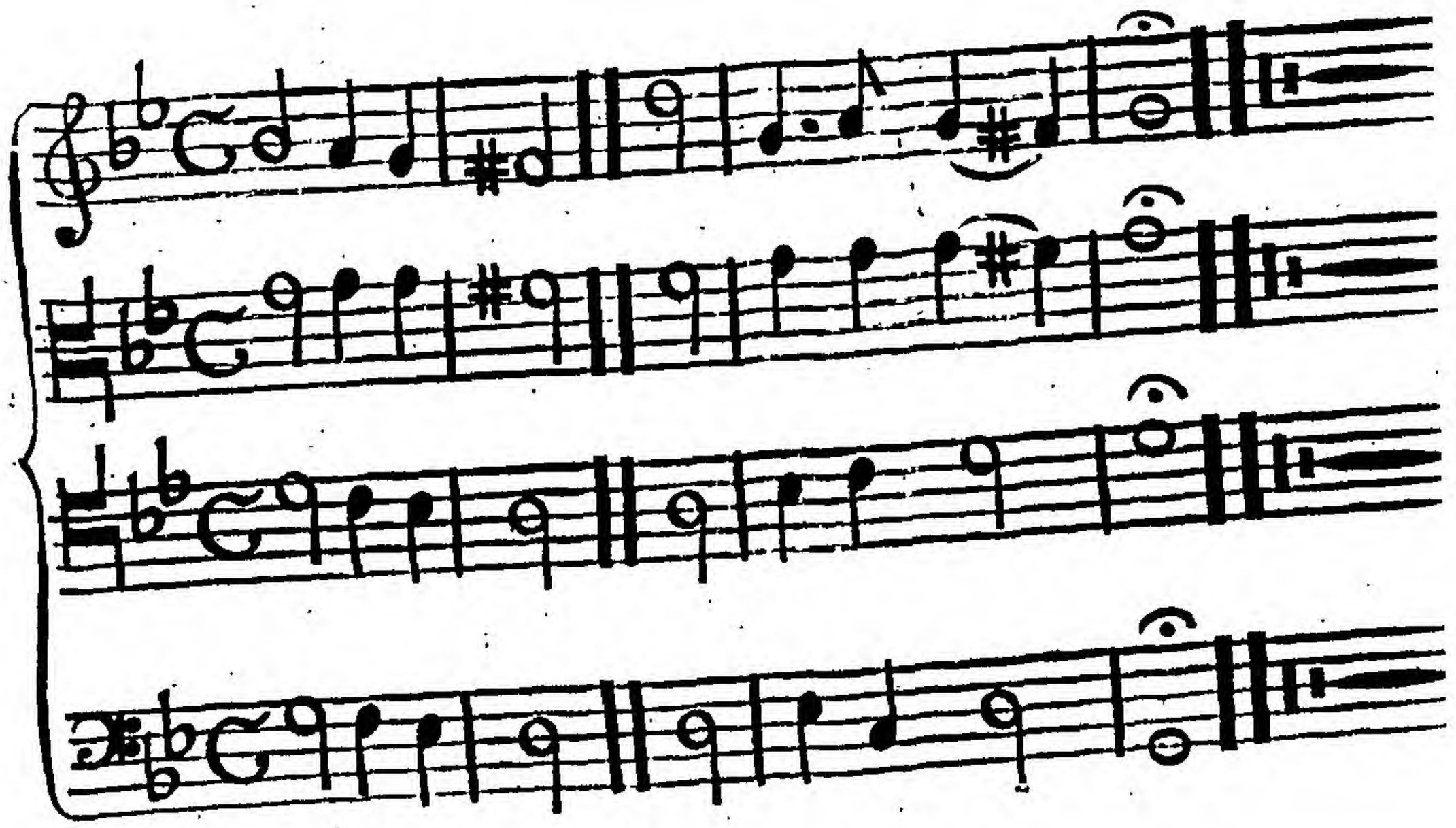
May all thoſe who are ſo happy as to be the immediate Servants of *God's Houſe*, not only *ſing Praiſes luſtily unto the Lord with a good Courage*, but alſo *ſing Praiſes unto him with* Underſtanding, is the earneſt Prayer of,

Their Well-wiſher and Servant,

Lichfield Cloſe,
Aug. 31, 1752.

John Alcock.

N. B. Where there are double *Notes*, the Performer may ſing which he thinks beſt.



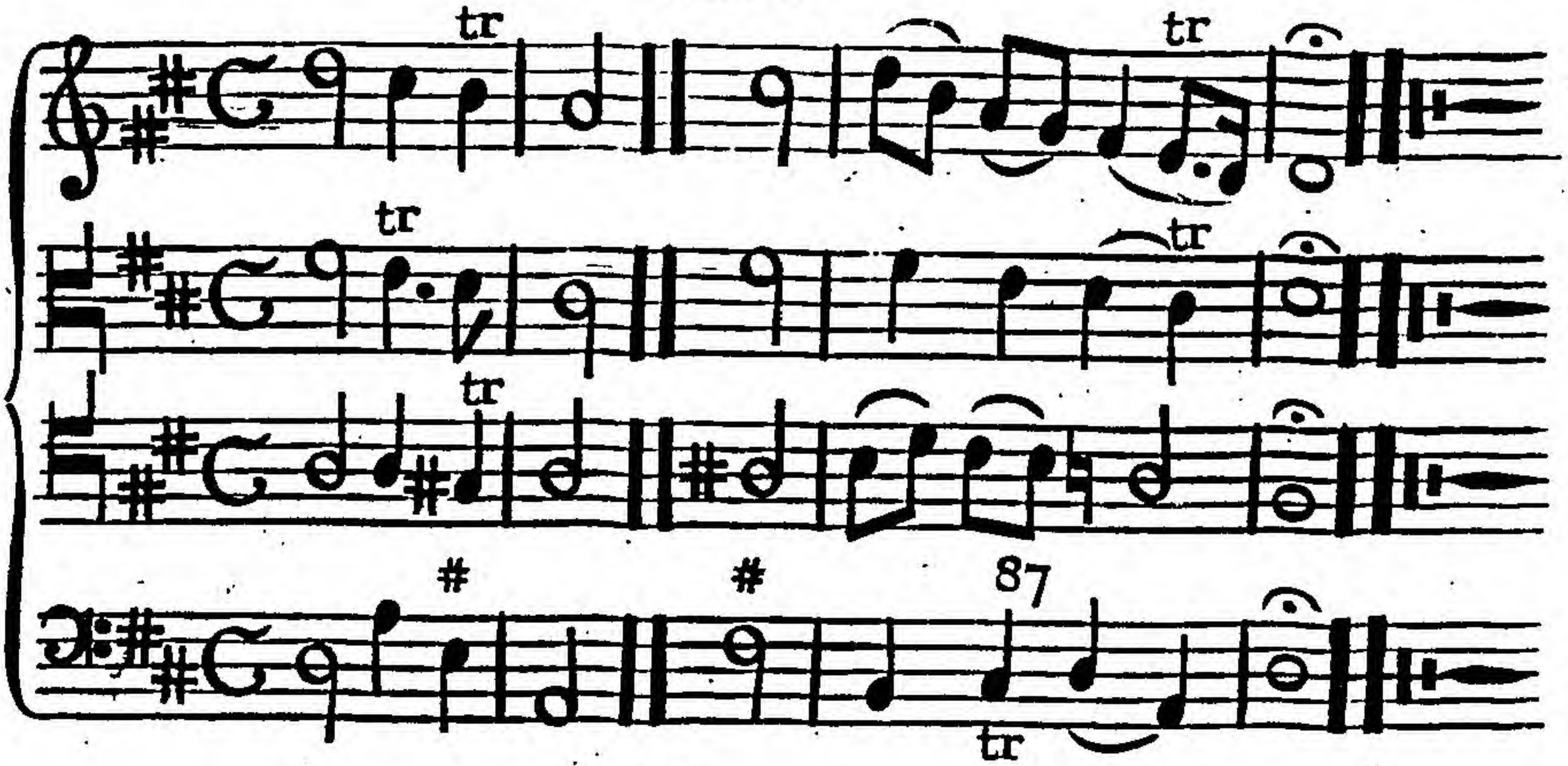
I.

O come &c. to the Lord: let us &c. our sal___va___tion.

II.

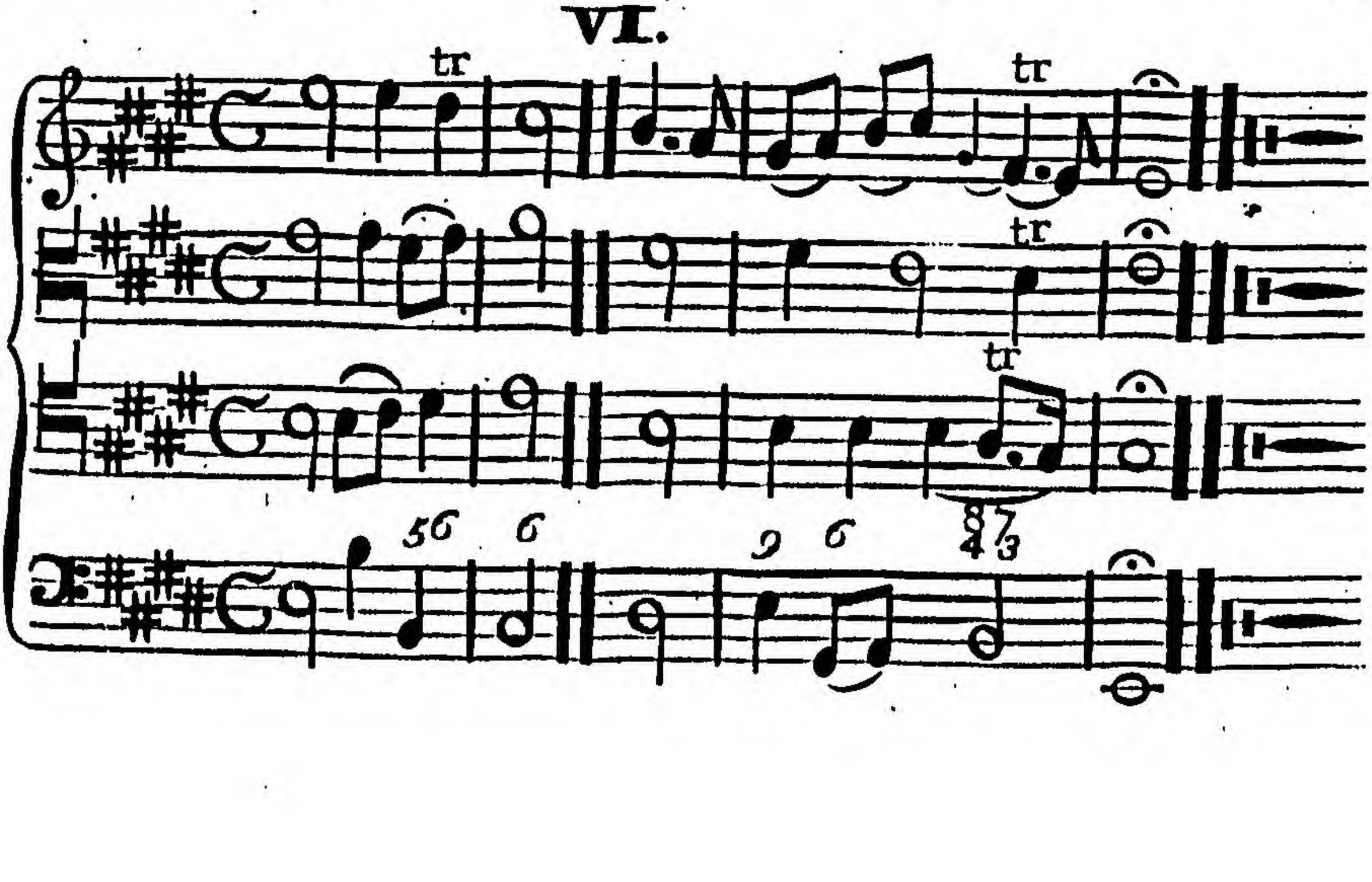
III.

IV.



V.

VI.



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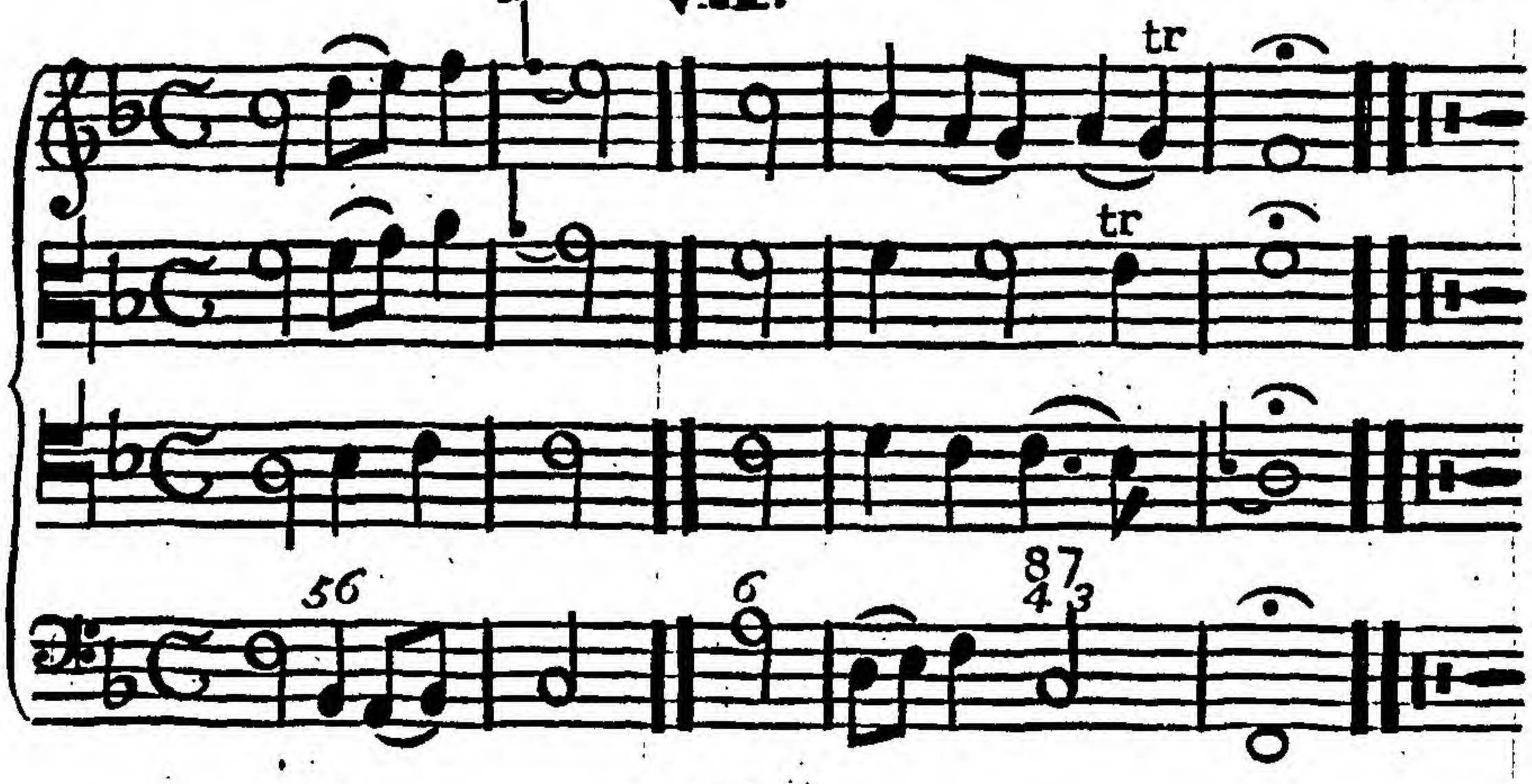

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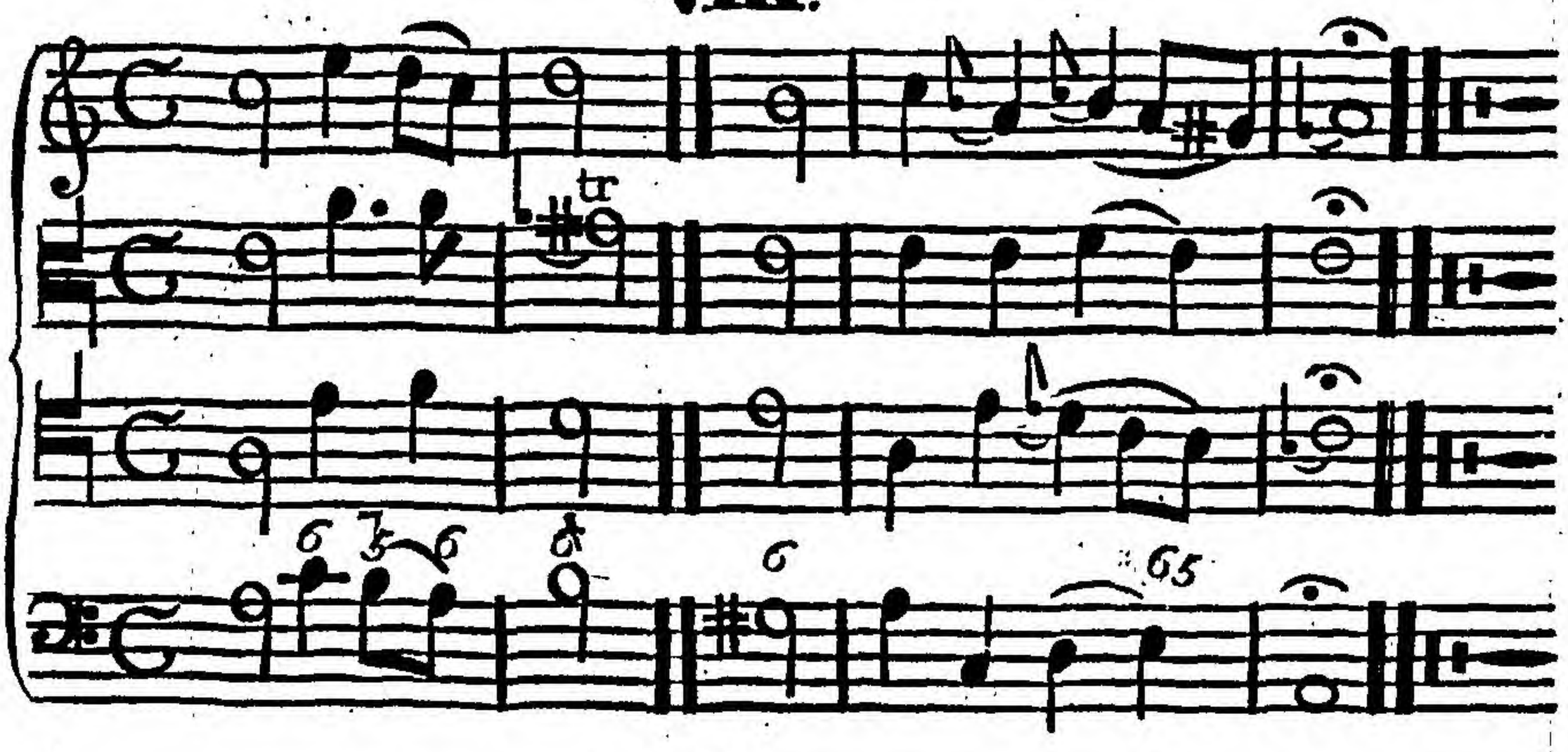

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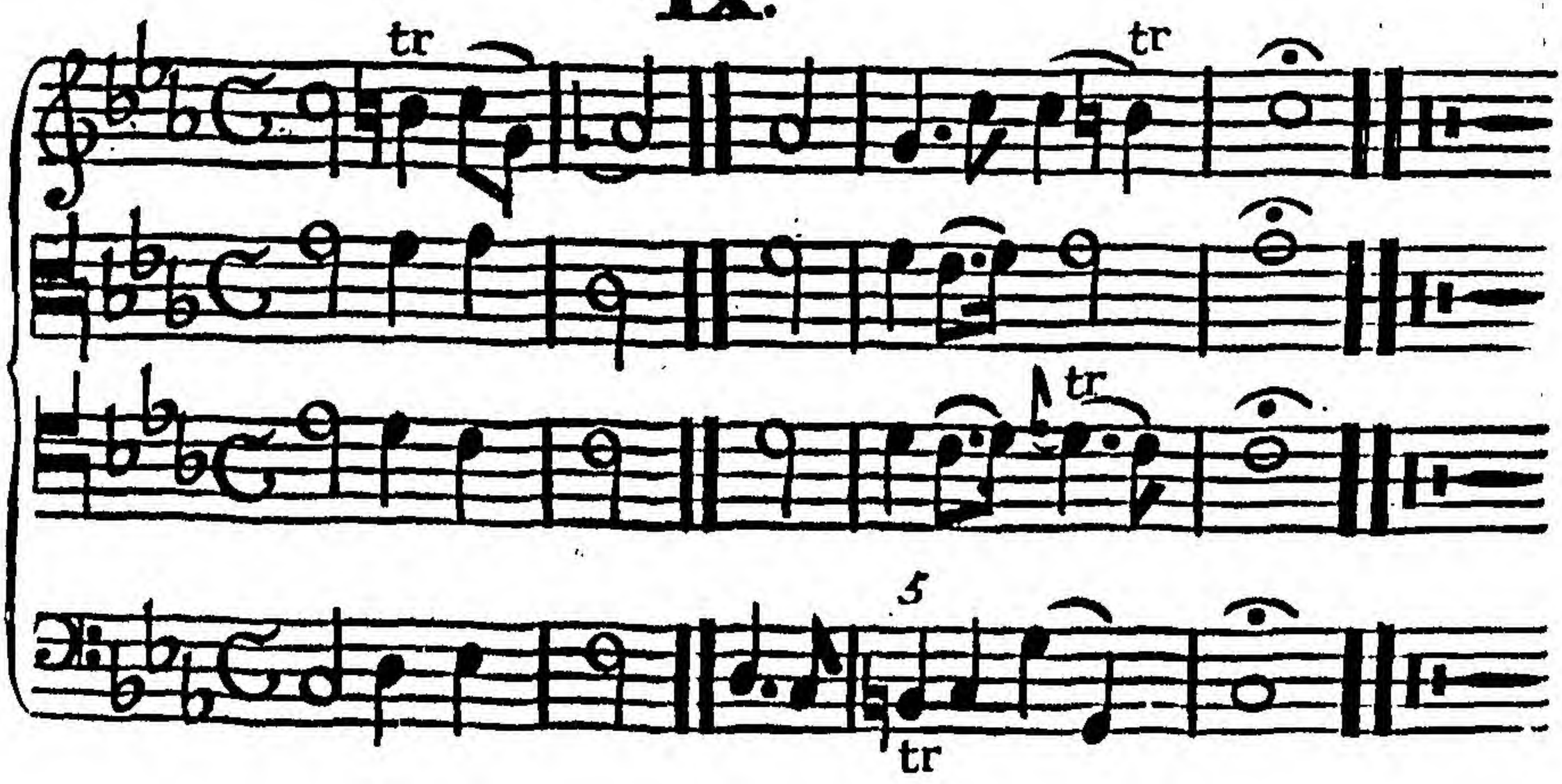

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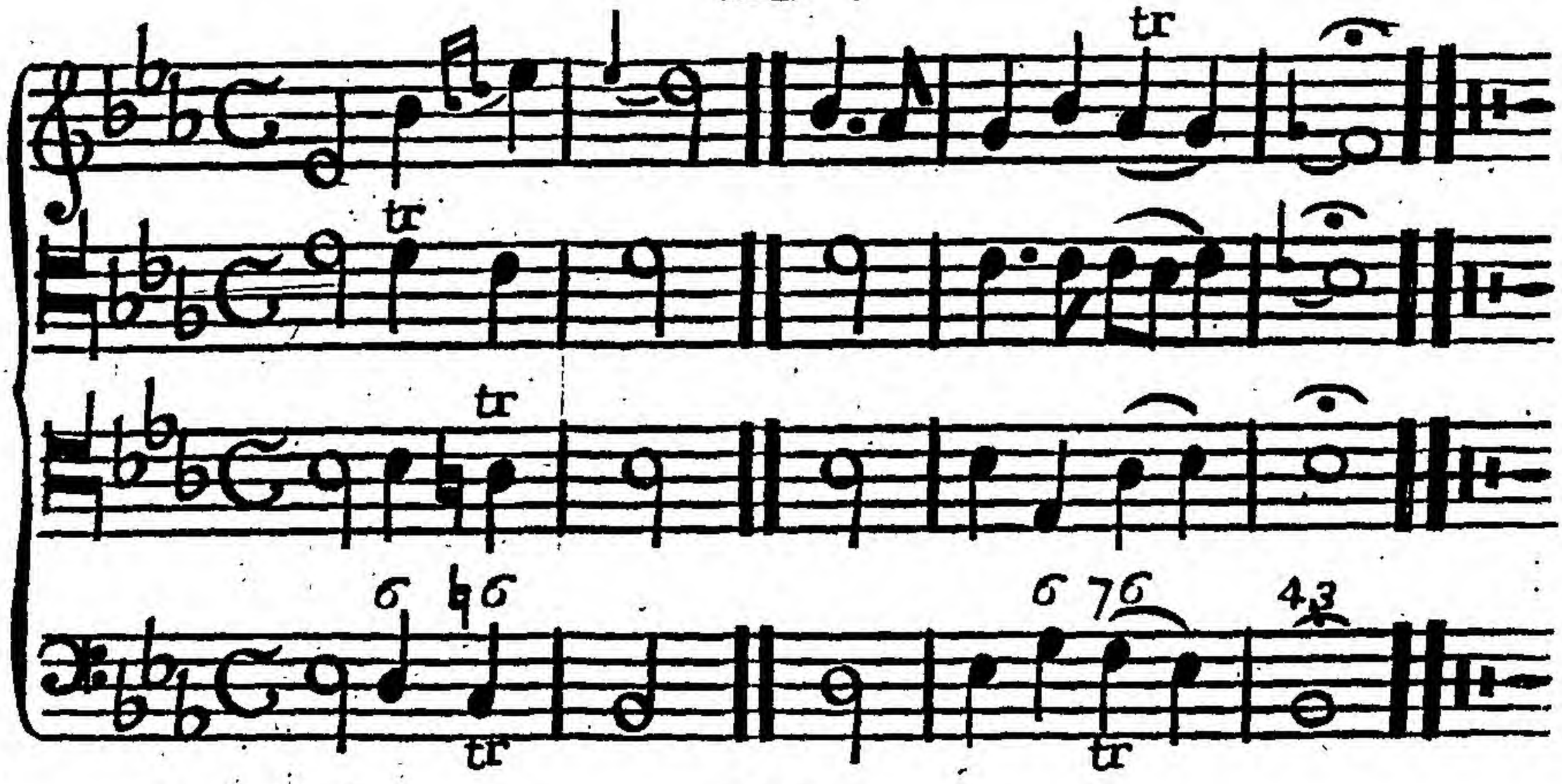

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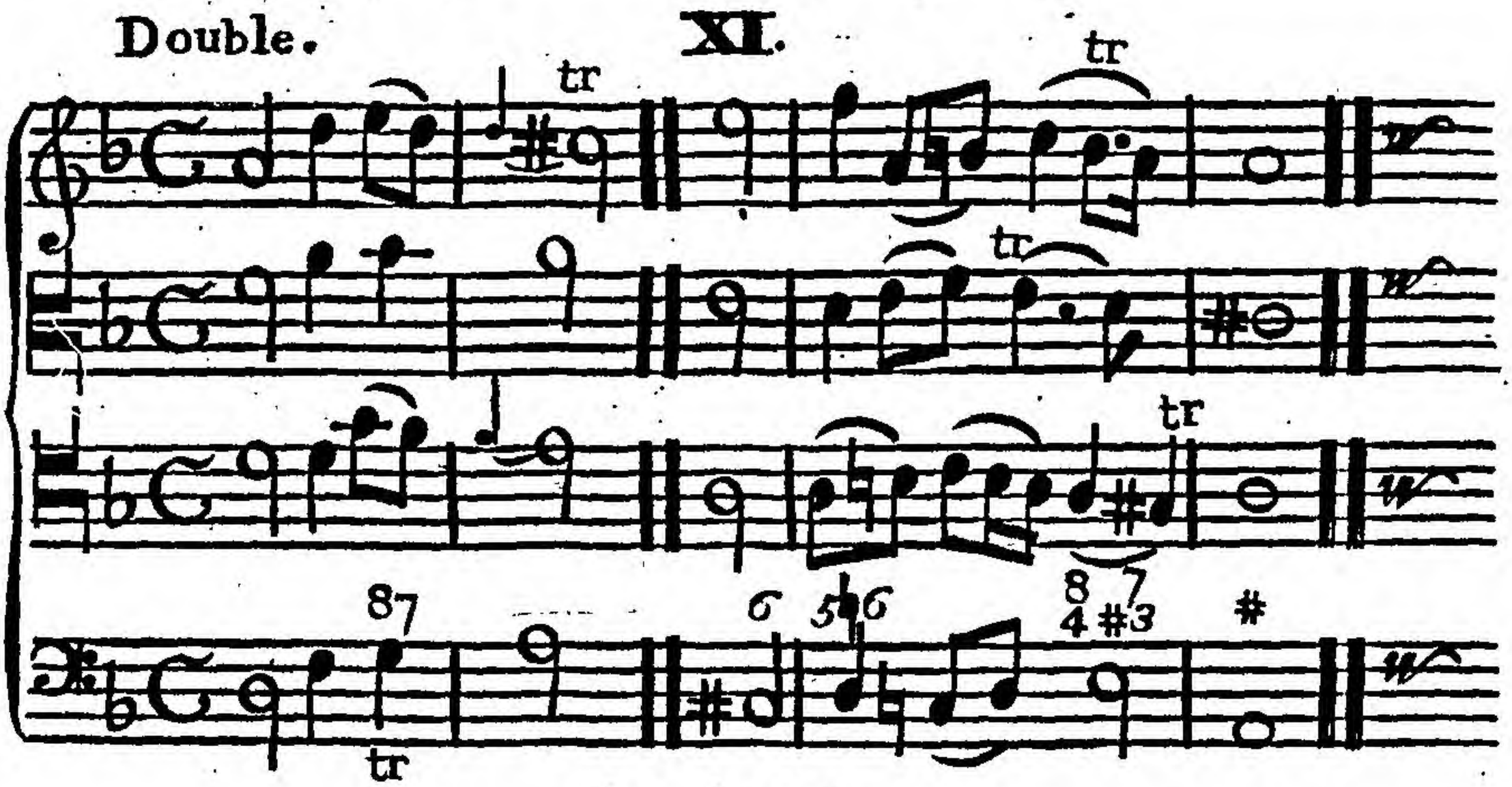

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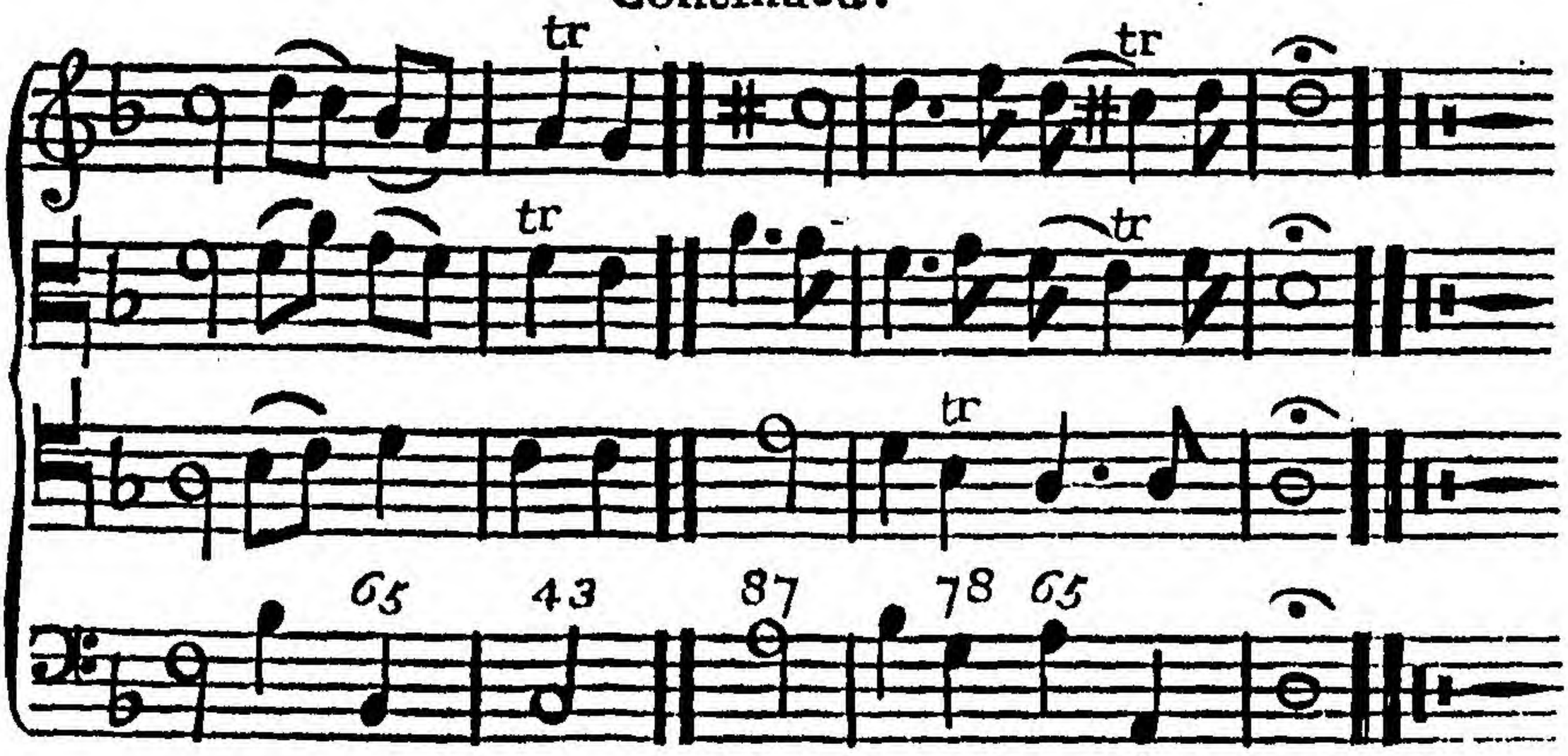

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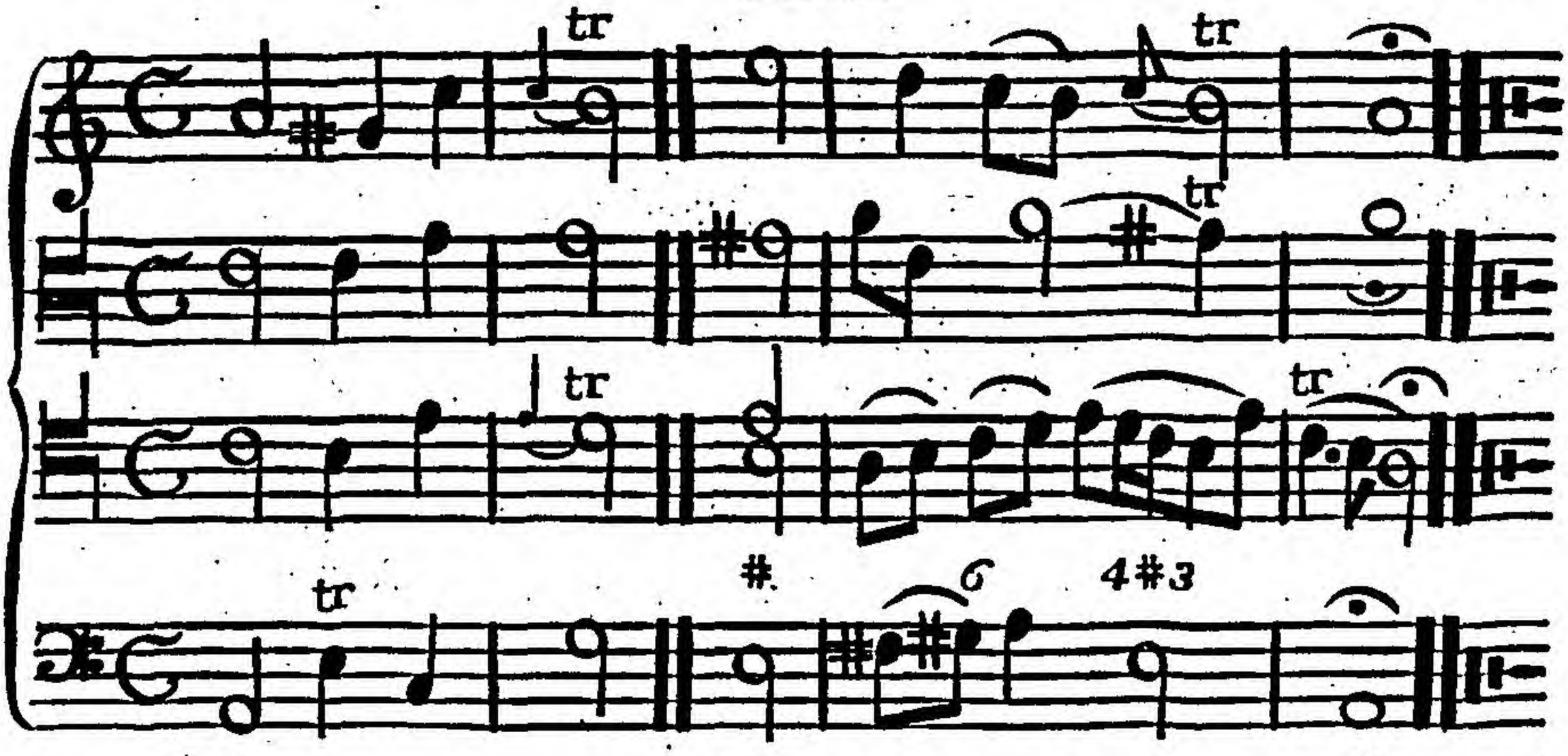

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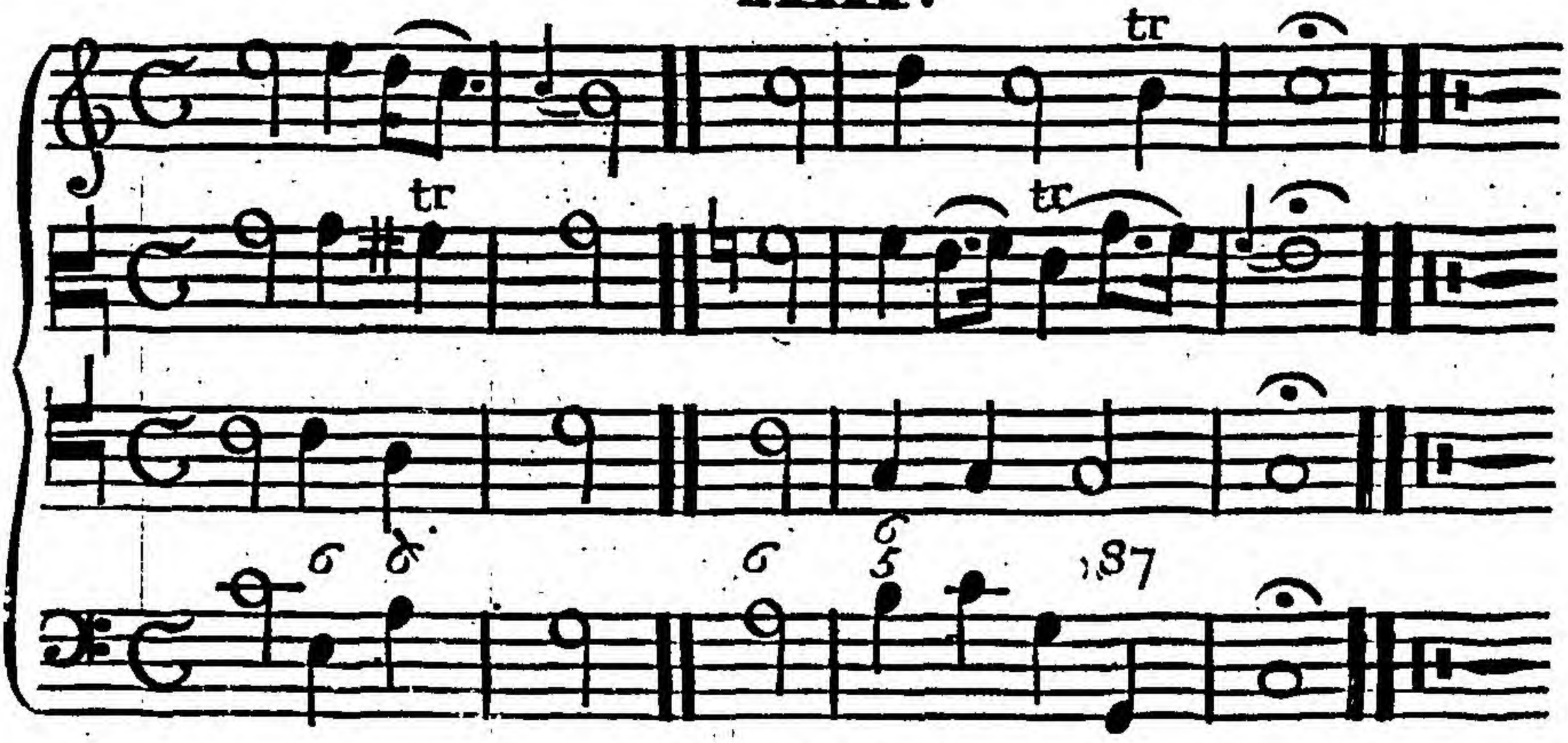

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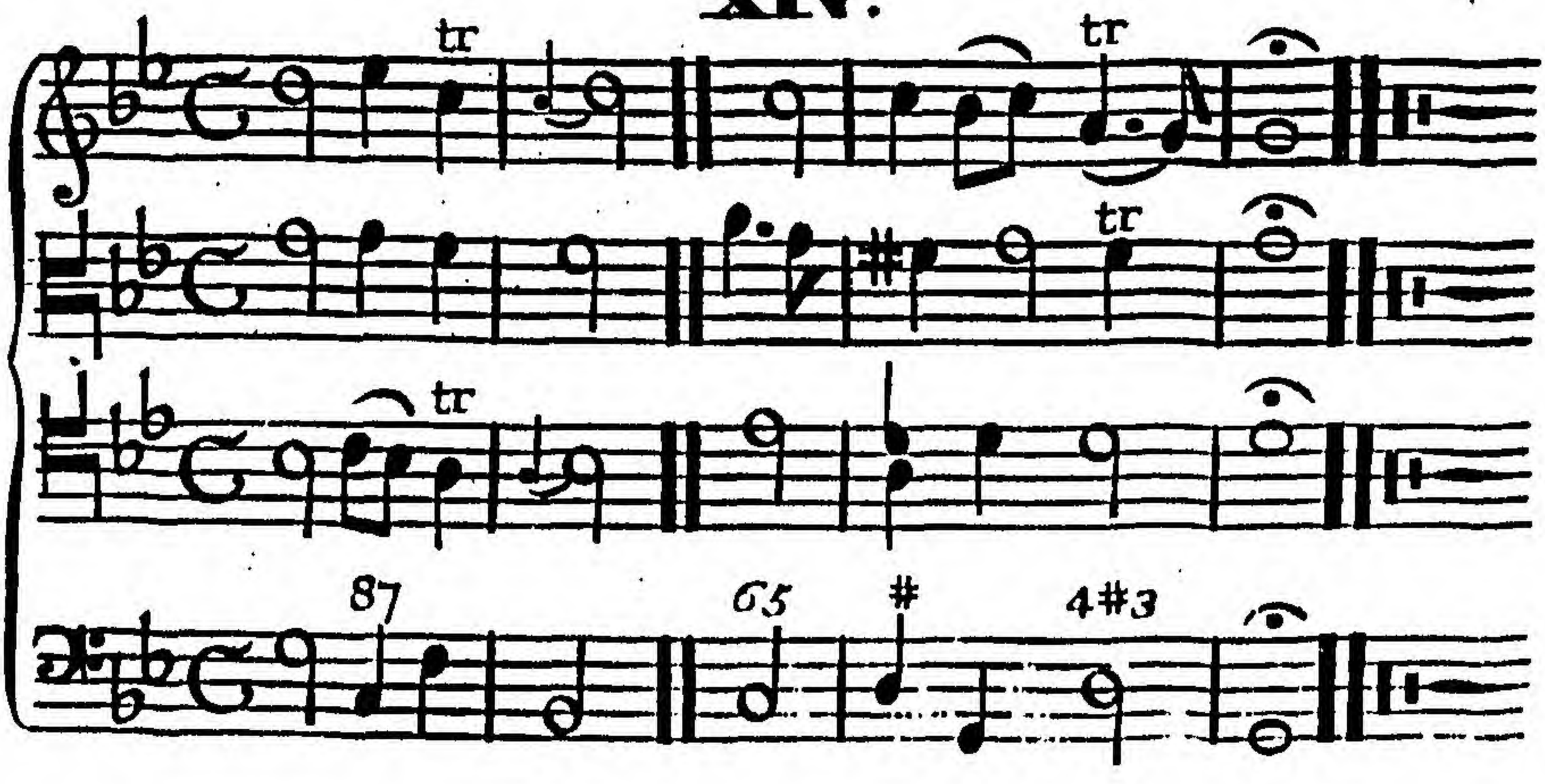

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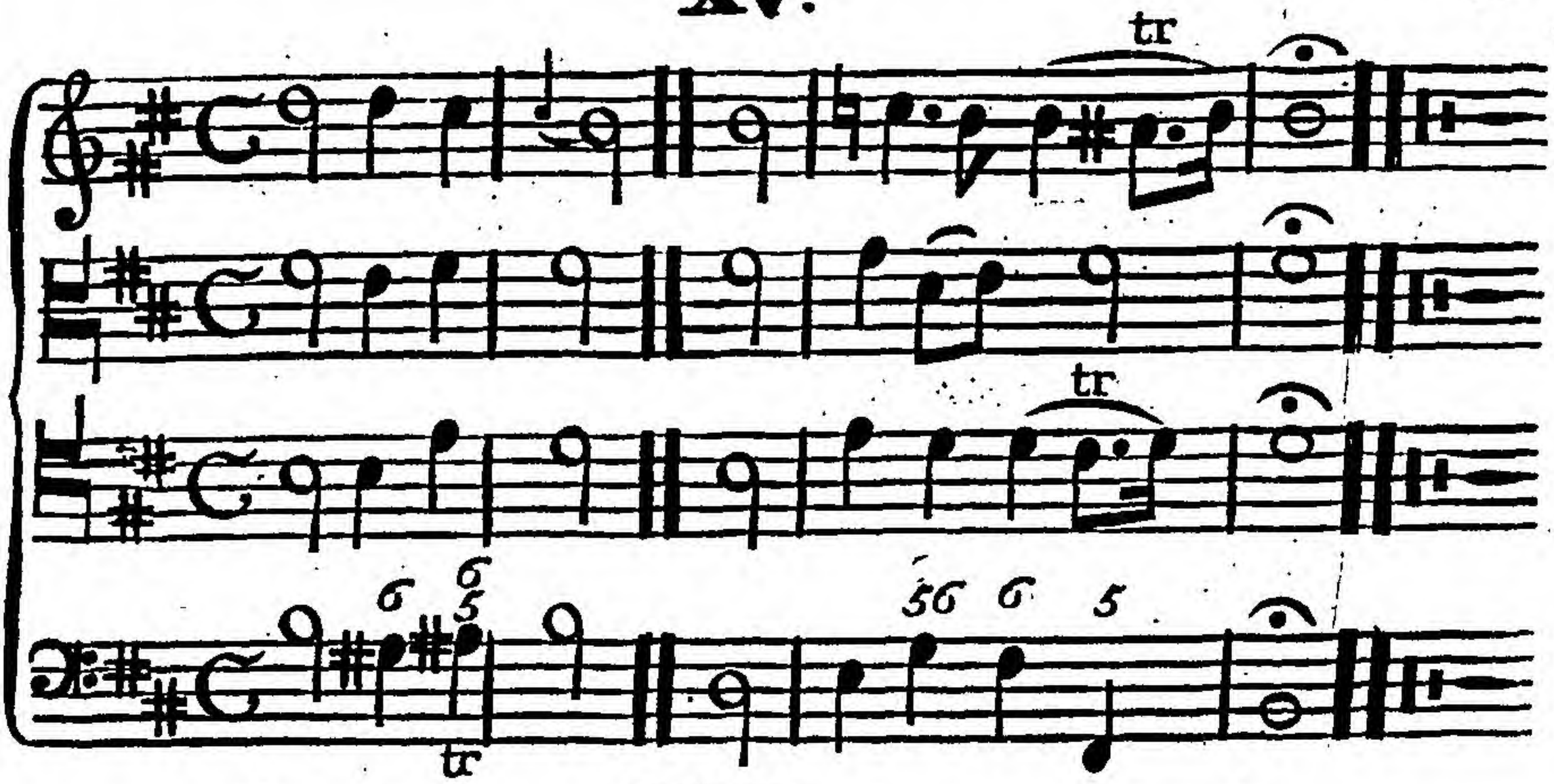

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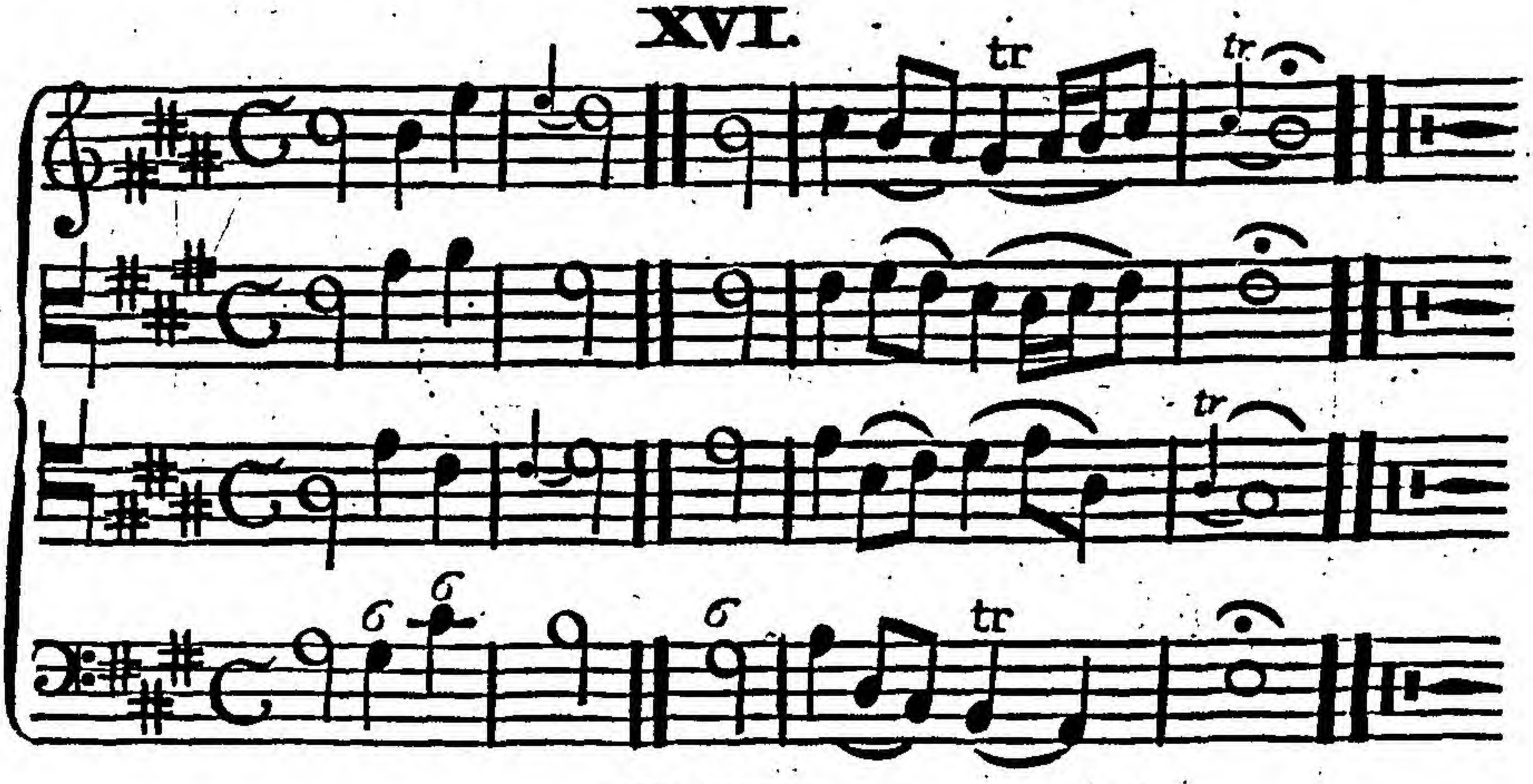

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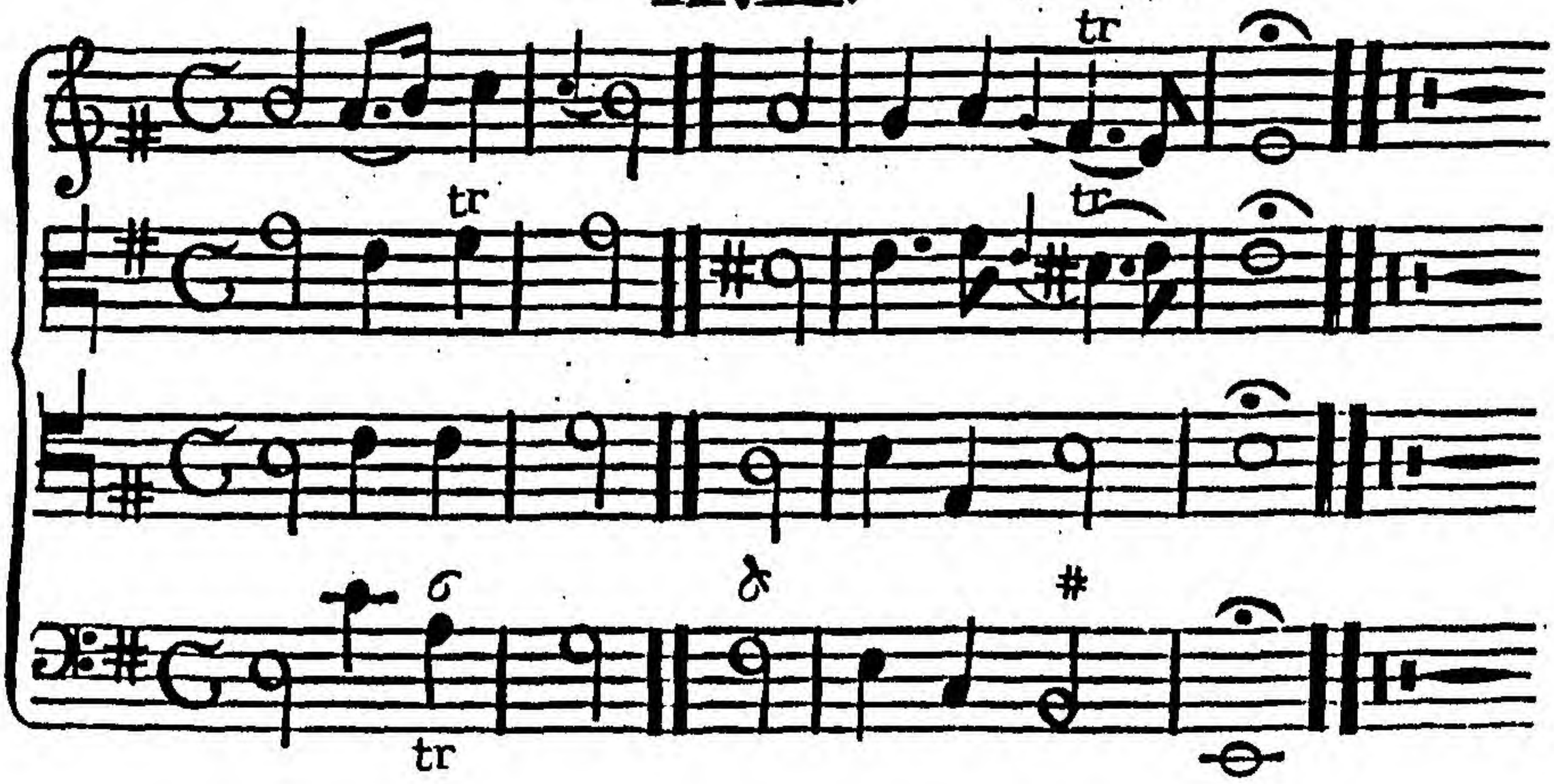


XVIII.

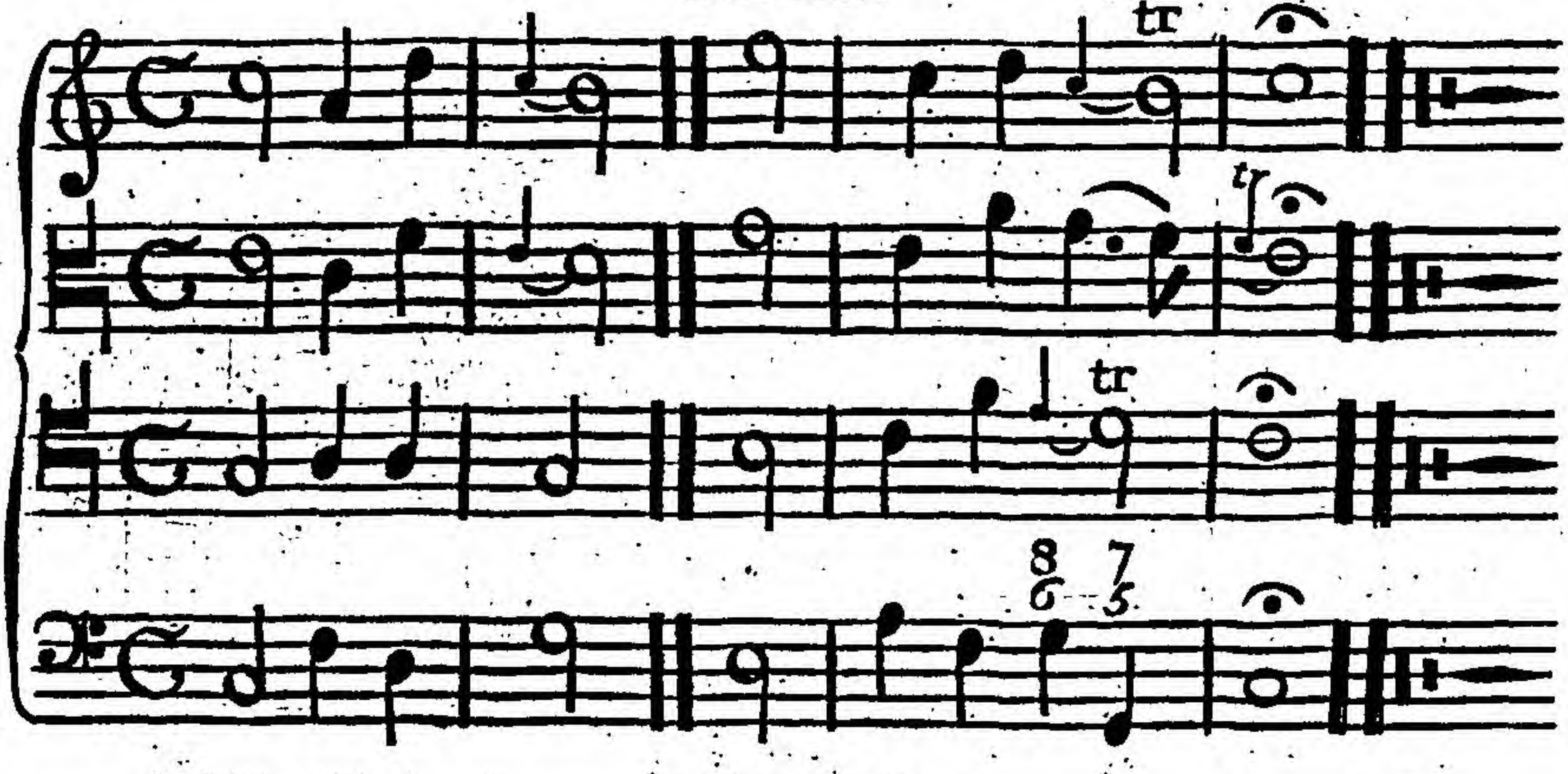
XIX.

For the Creed of S.t ___ Athanasius.

Slow.

XX.

XXI.



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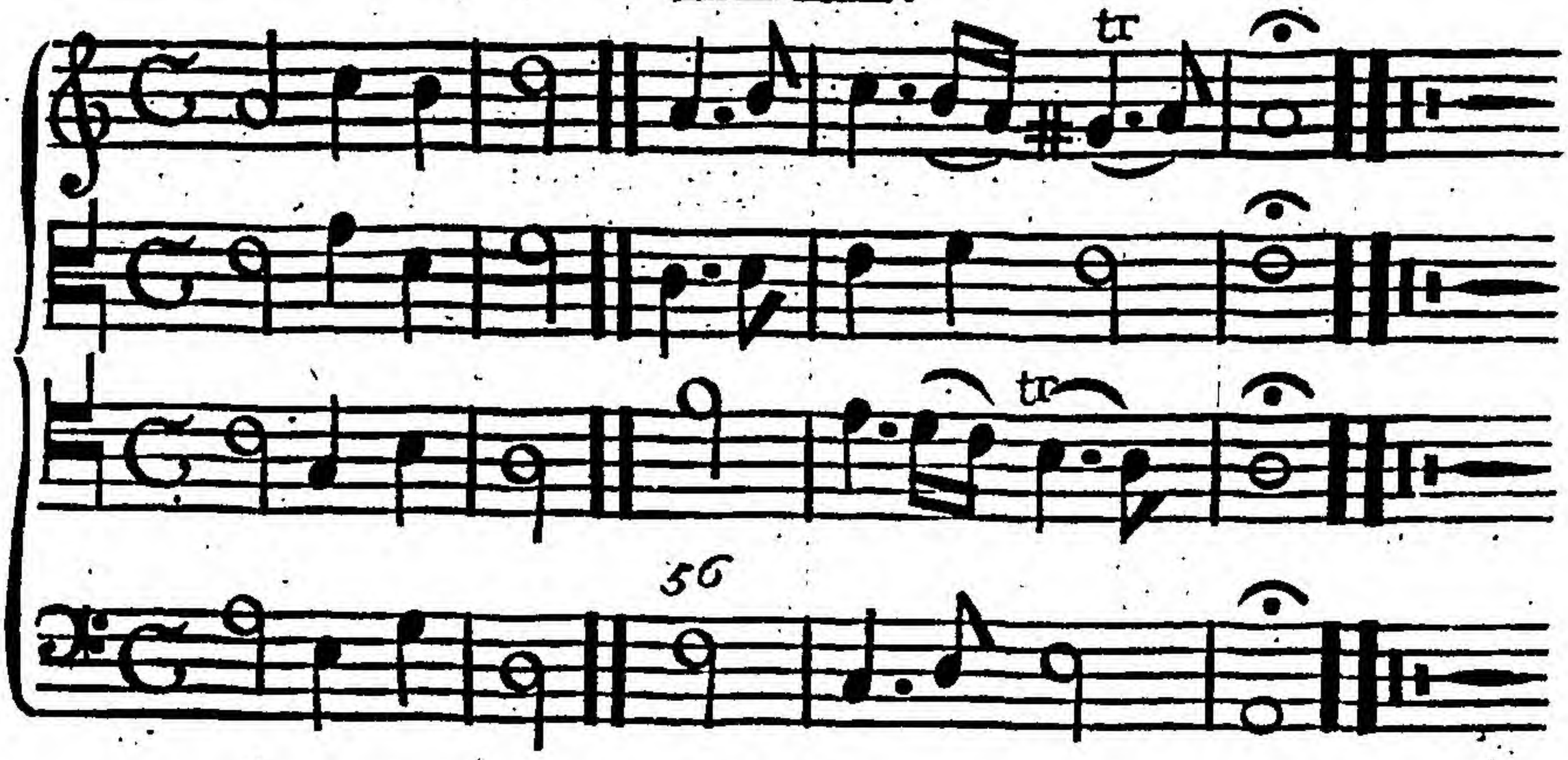

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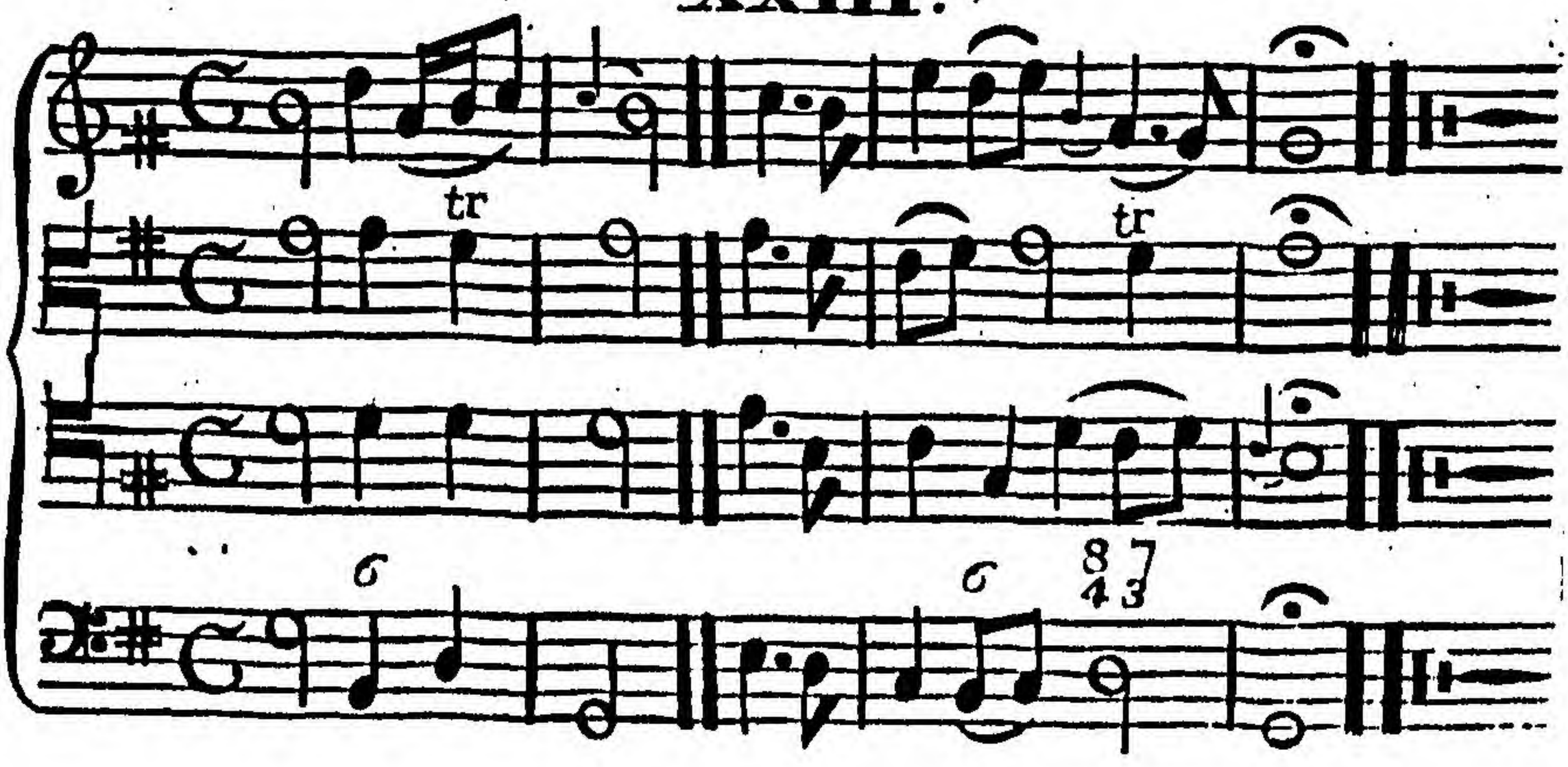

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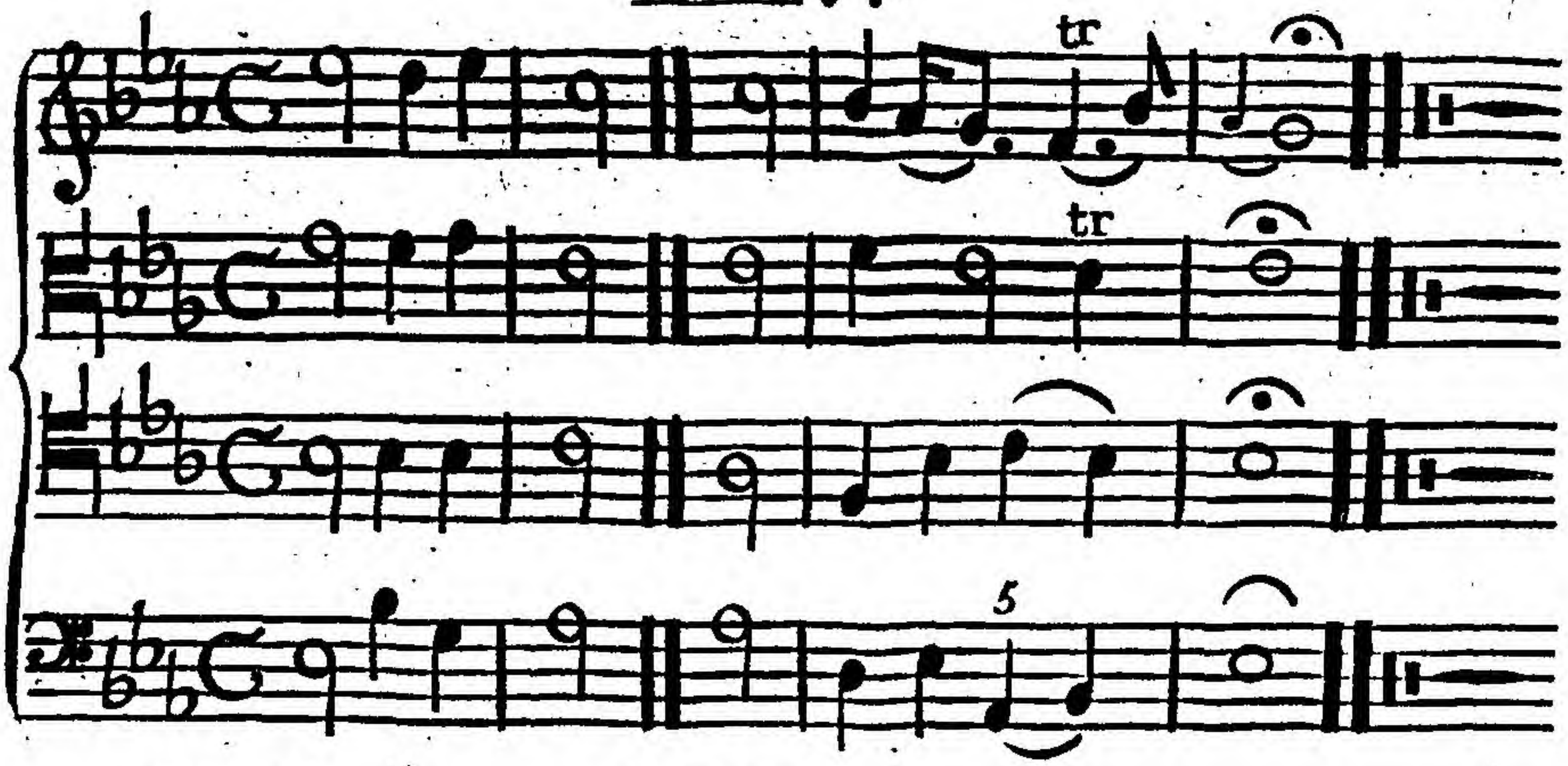

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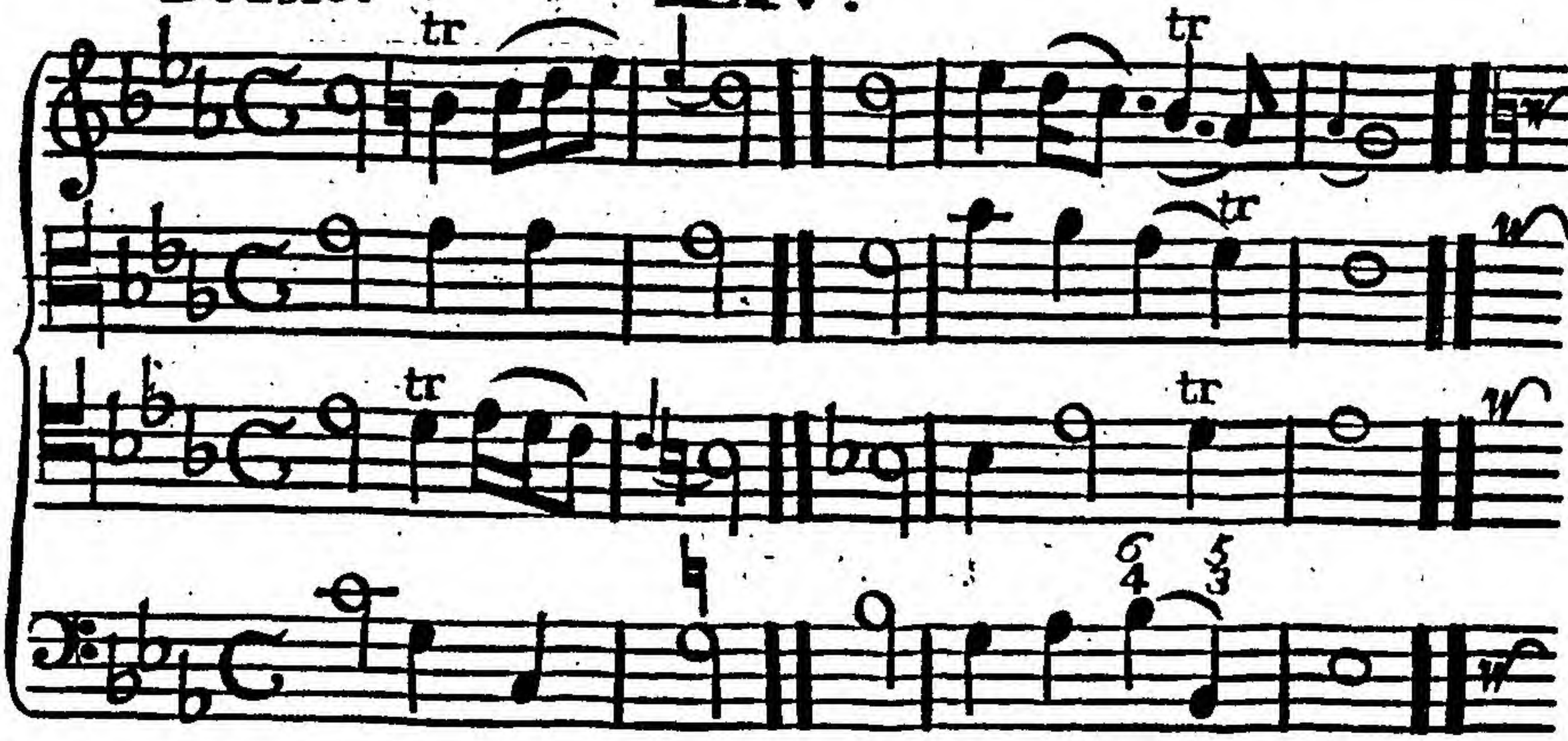

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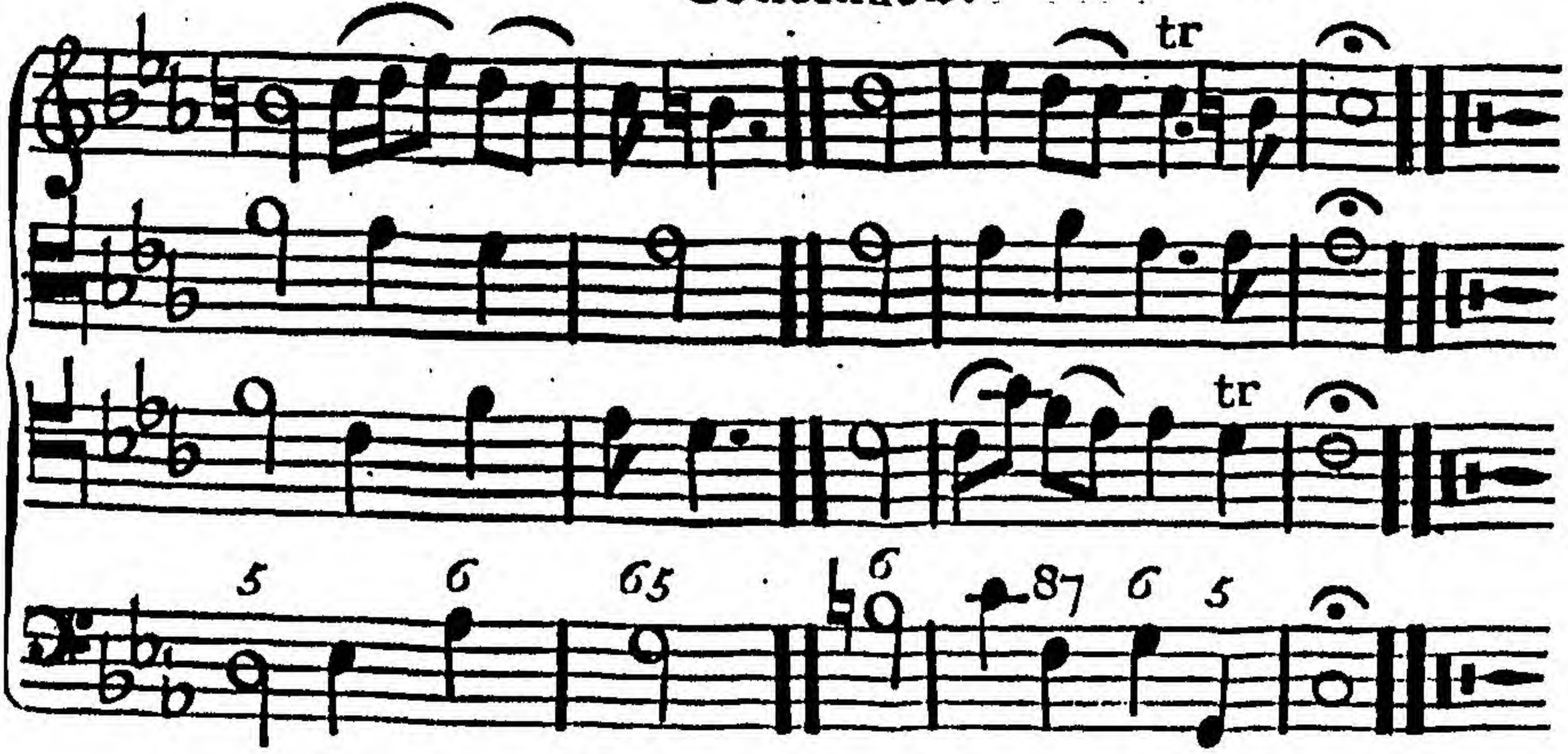
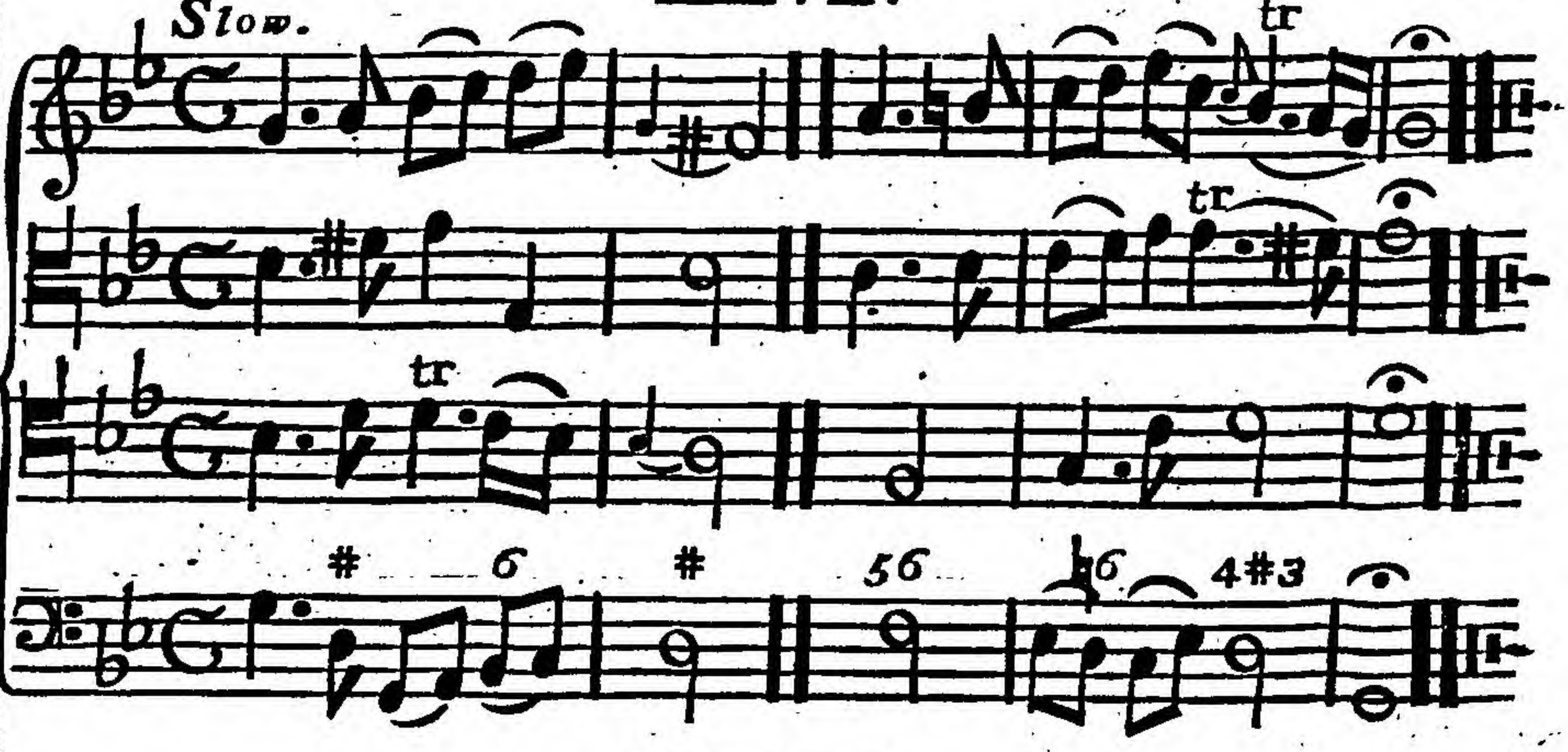


XXVI.

Slow.



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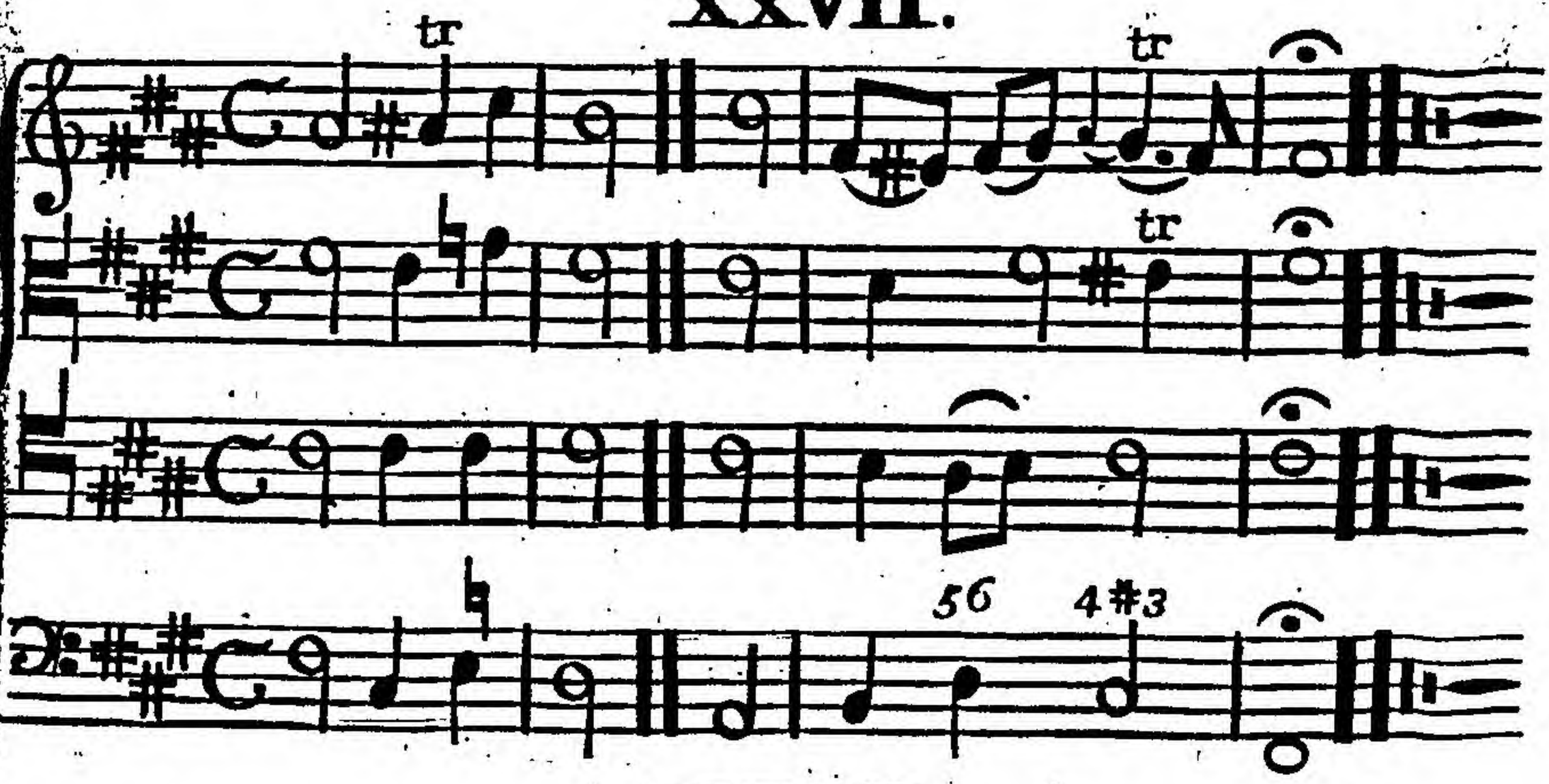

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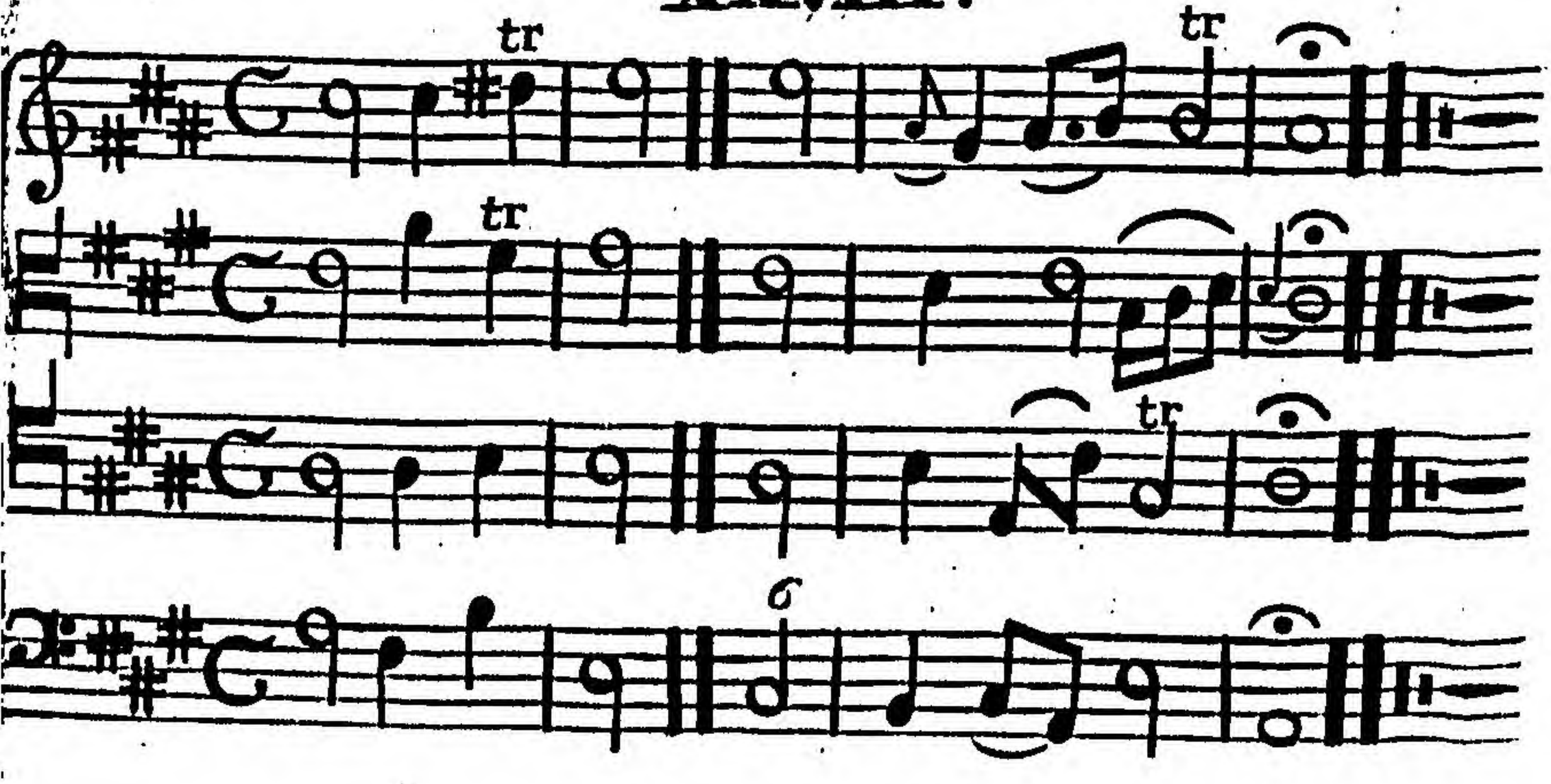

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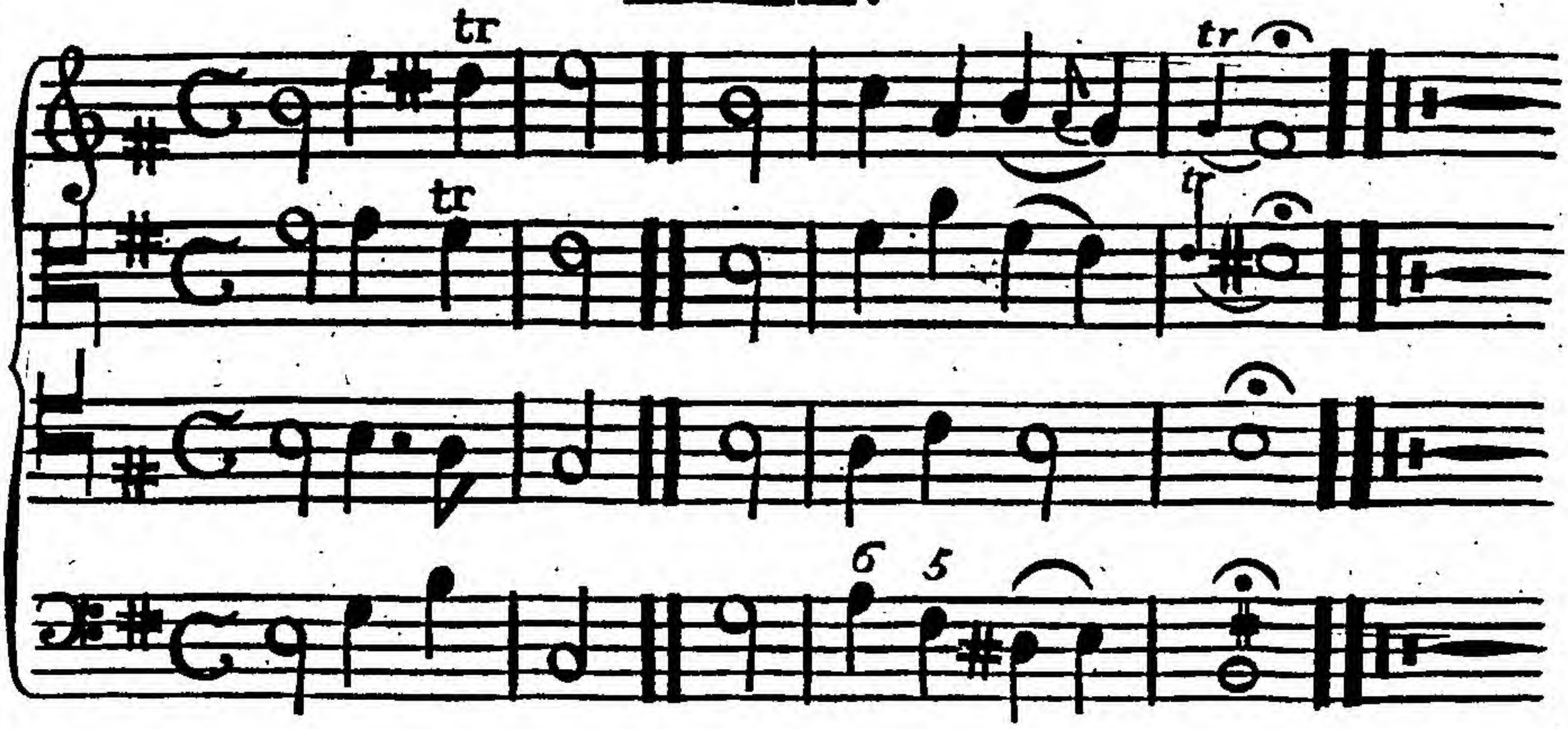

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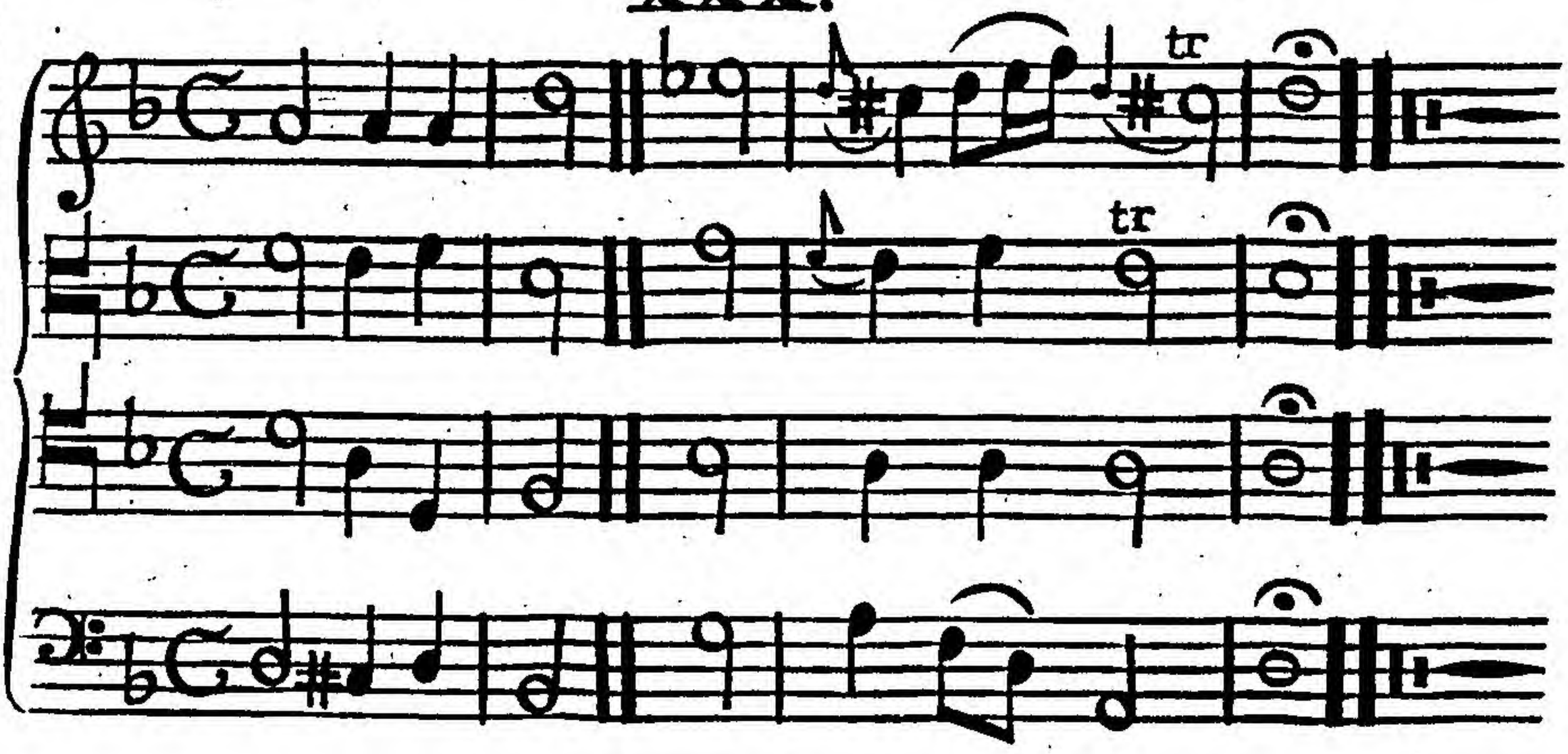

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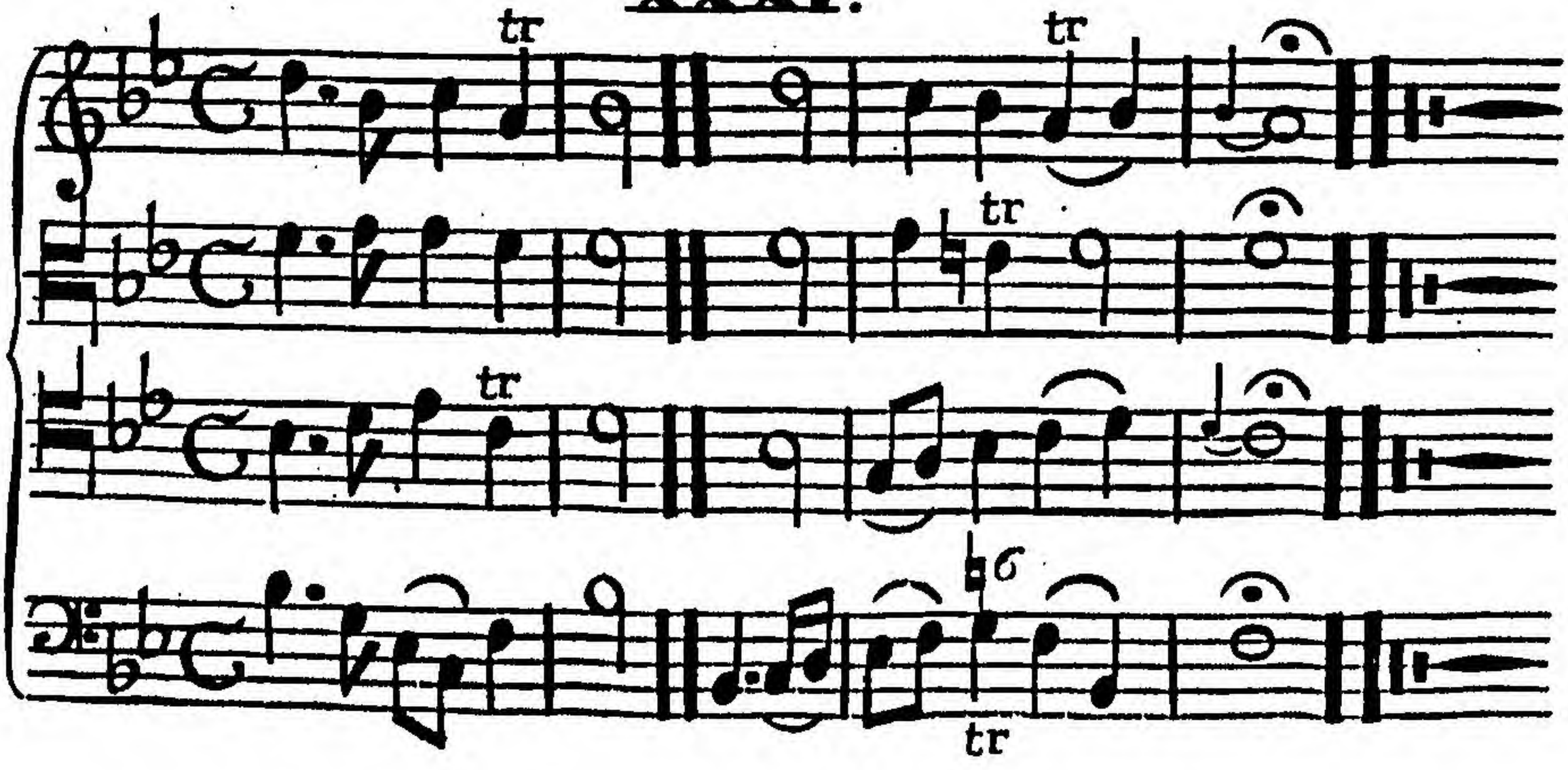

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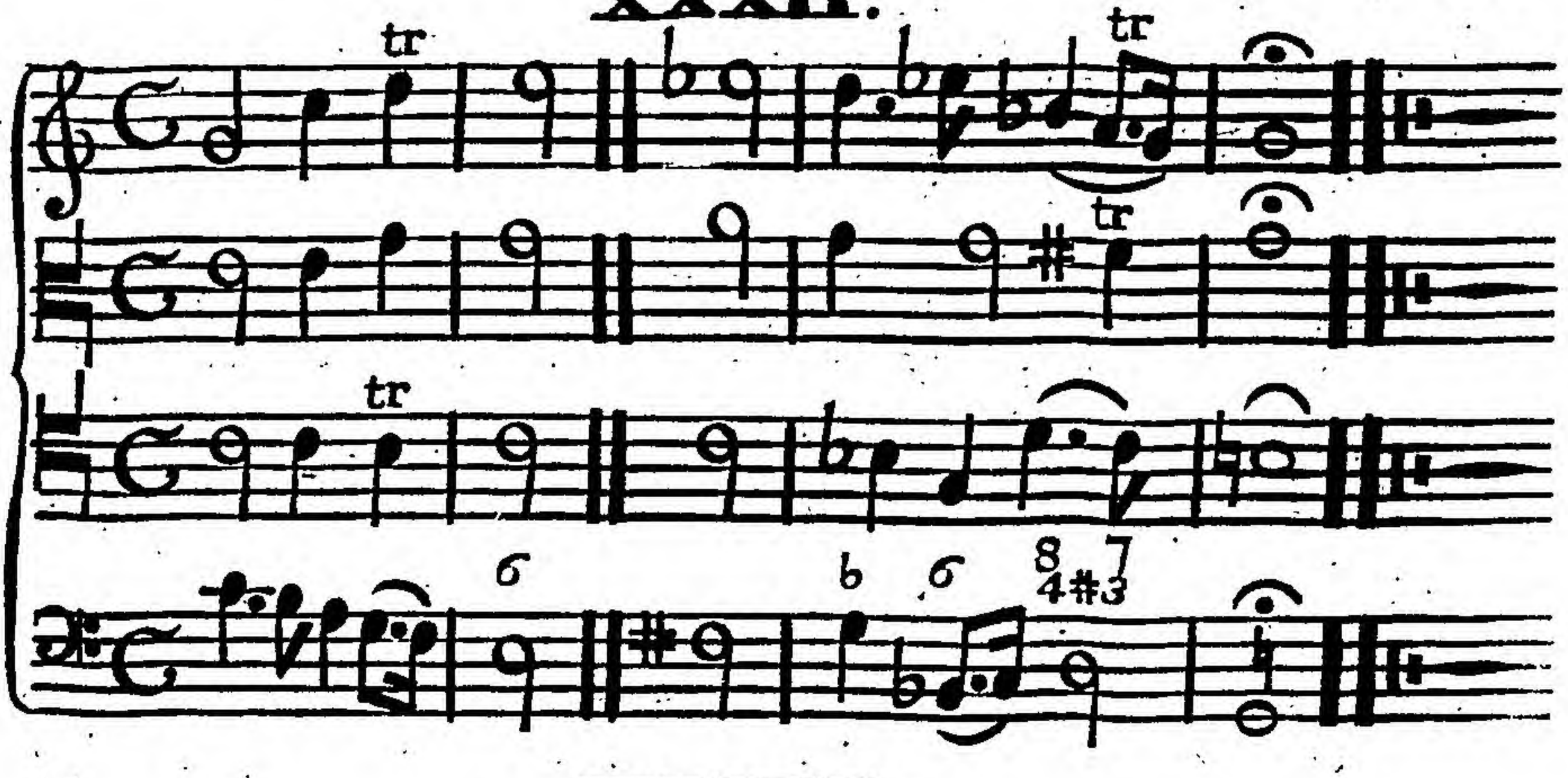

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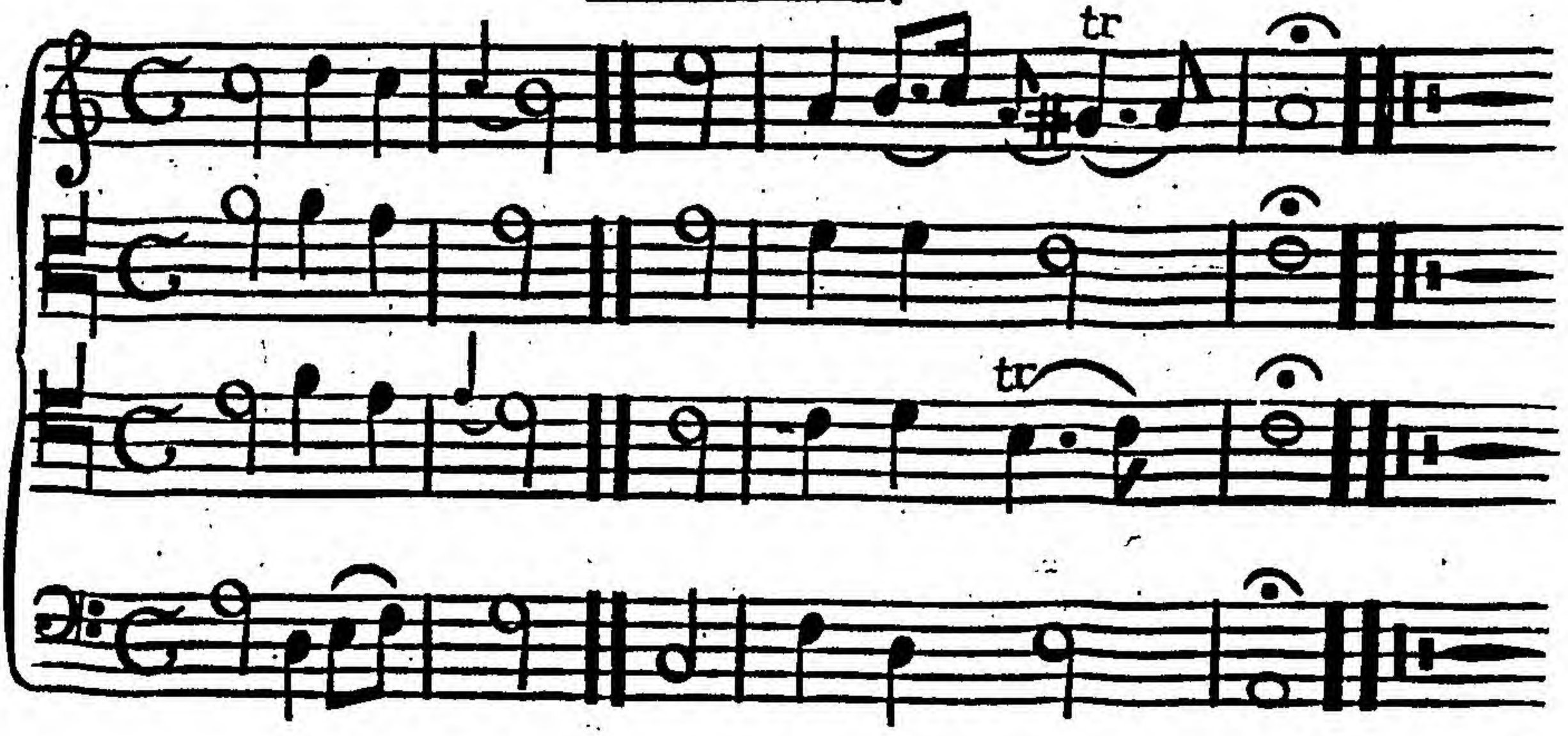

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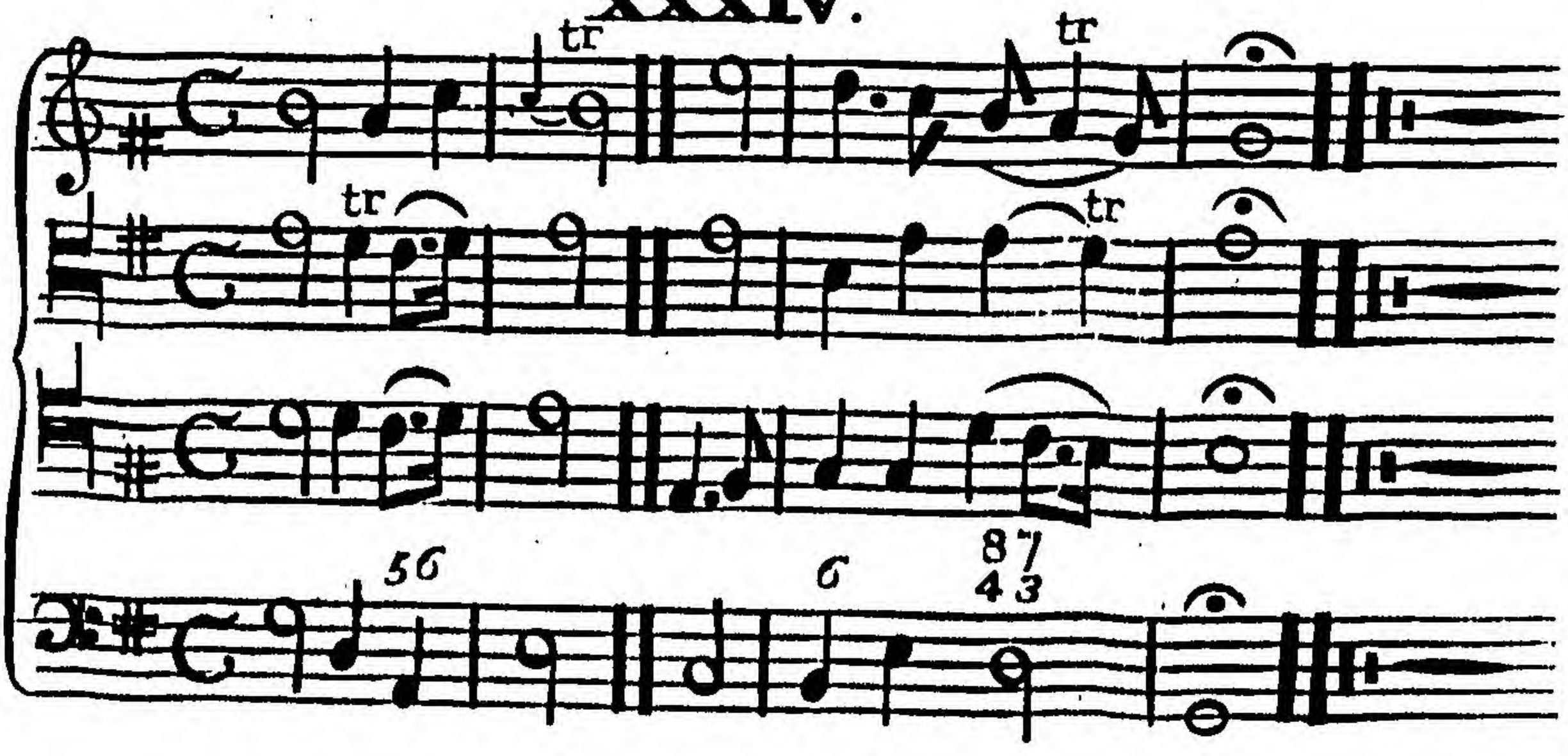

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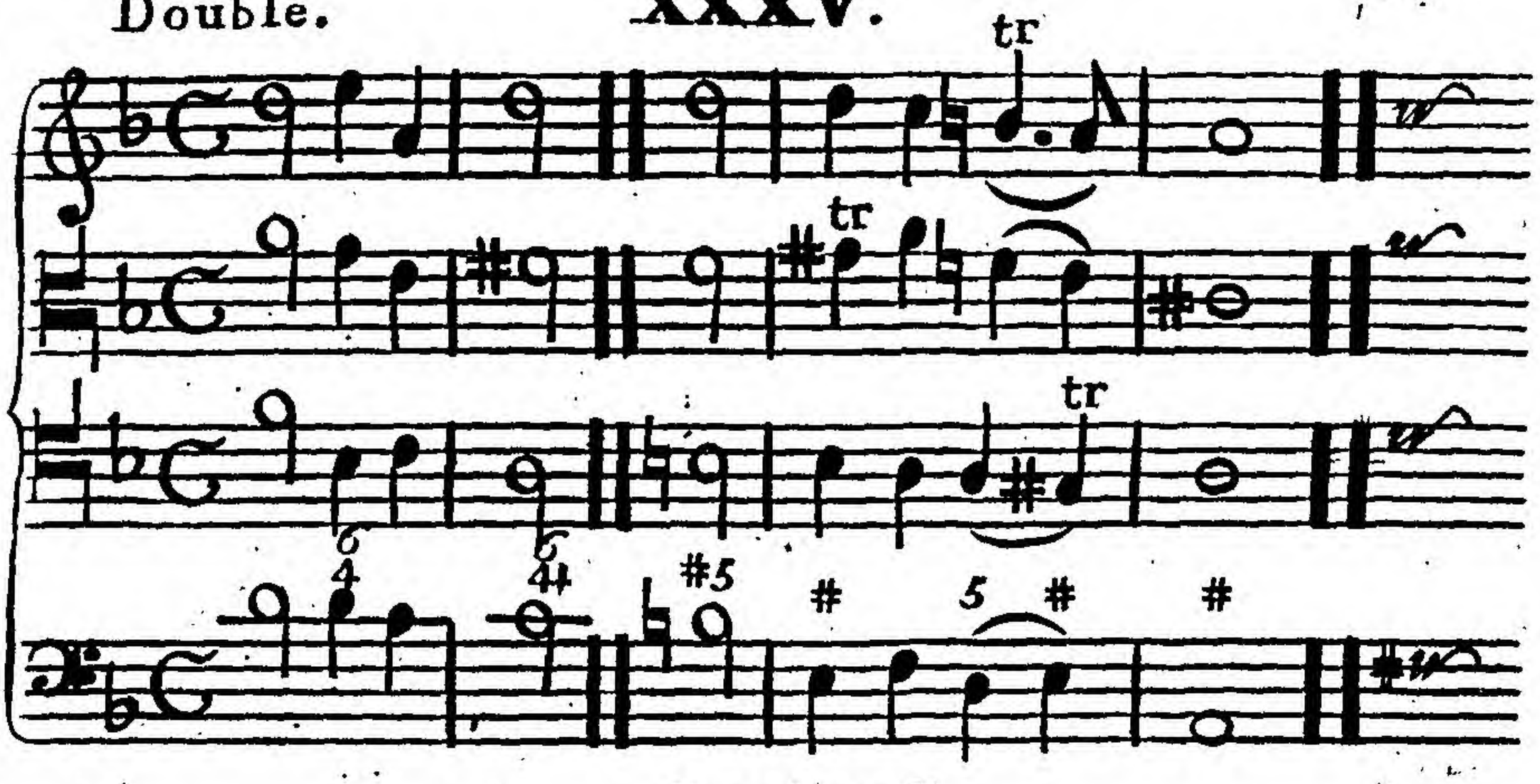

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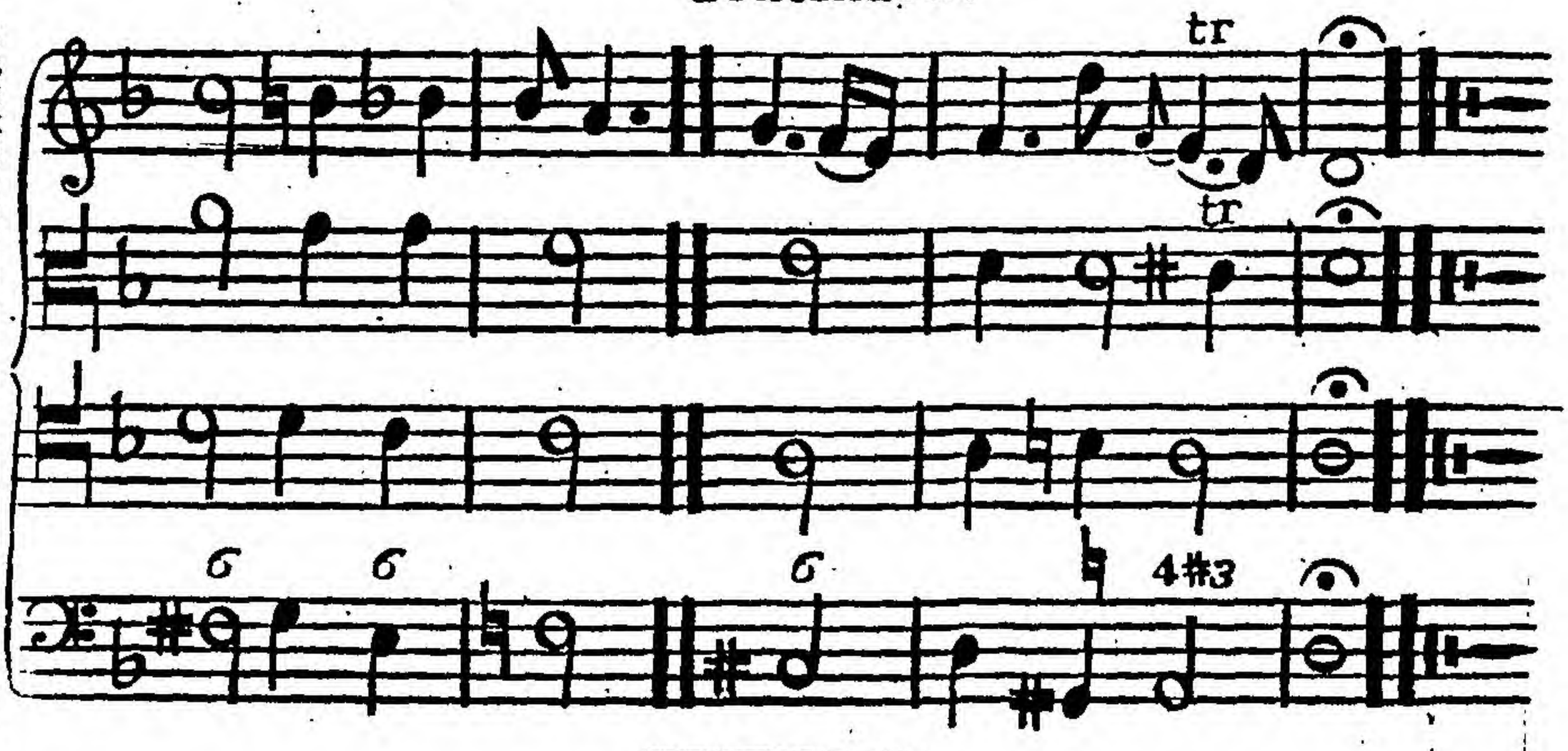

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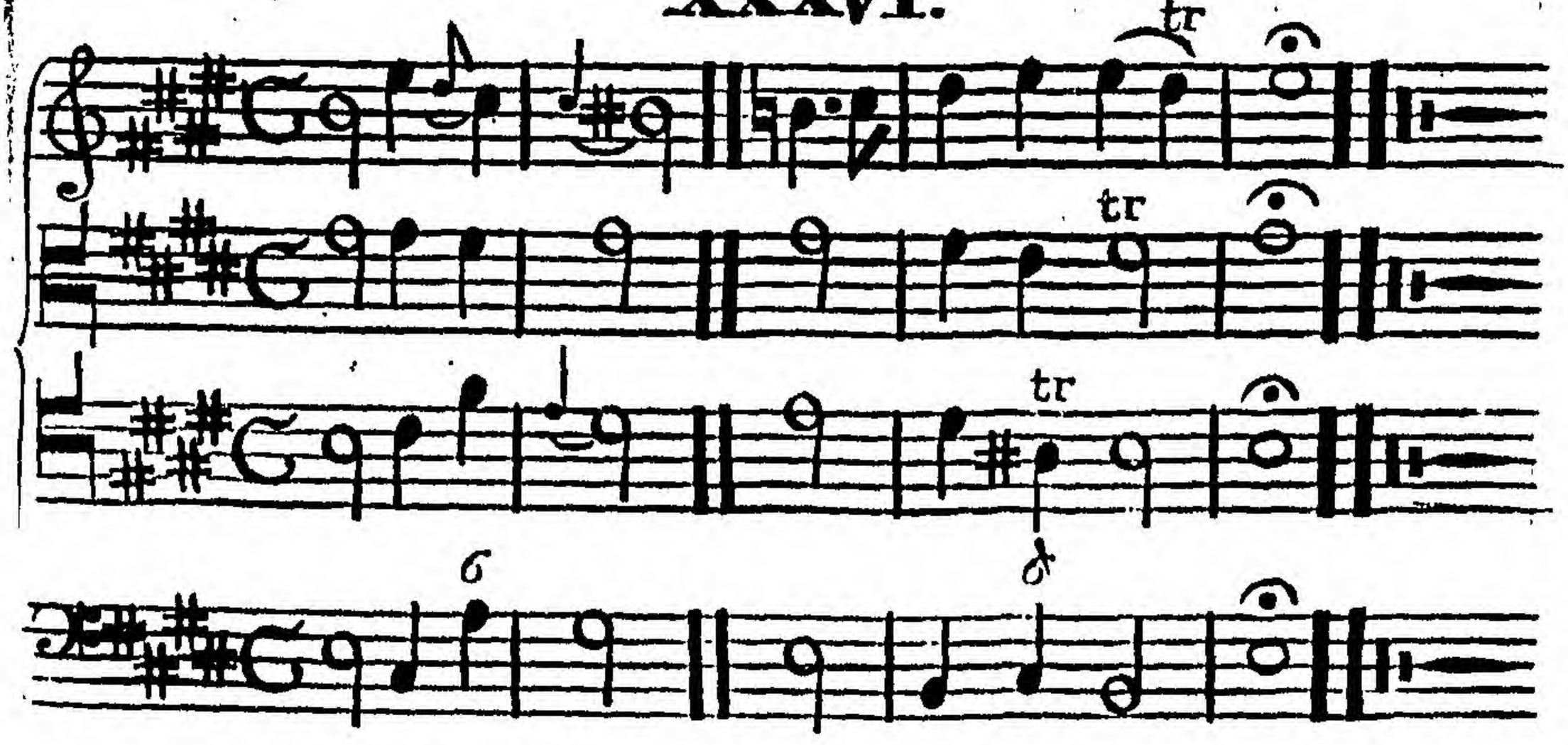

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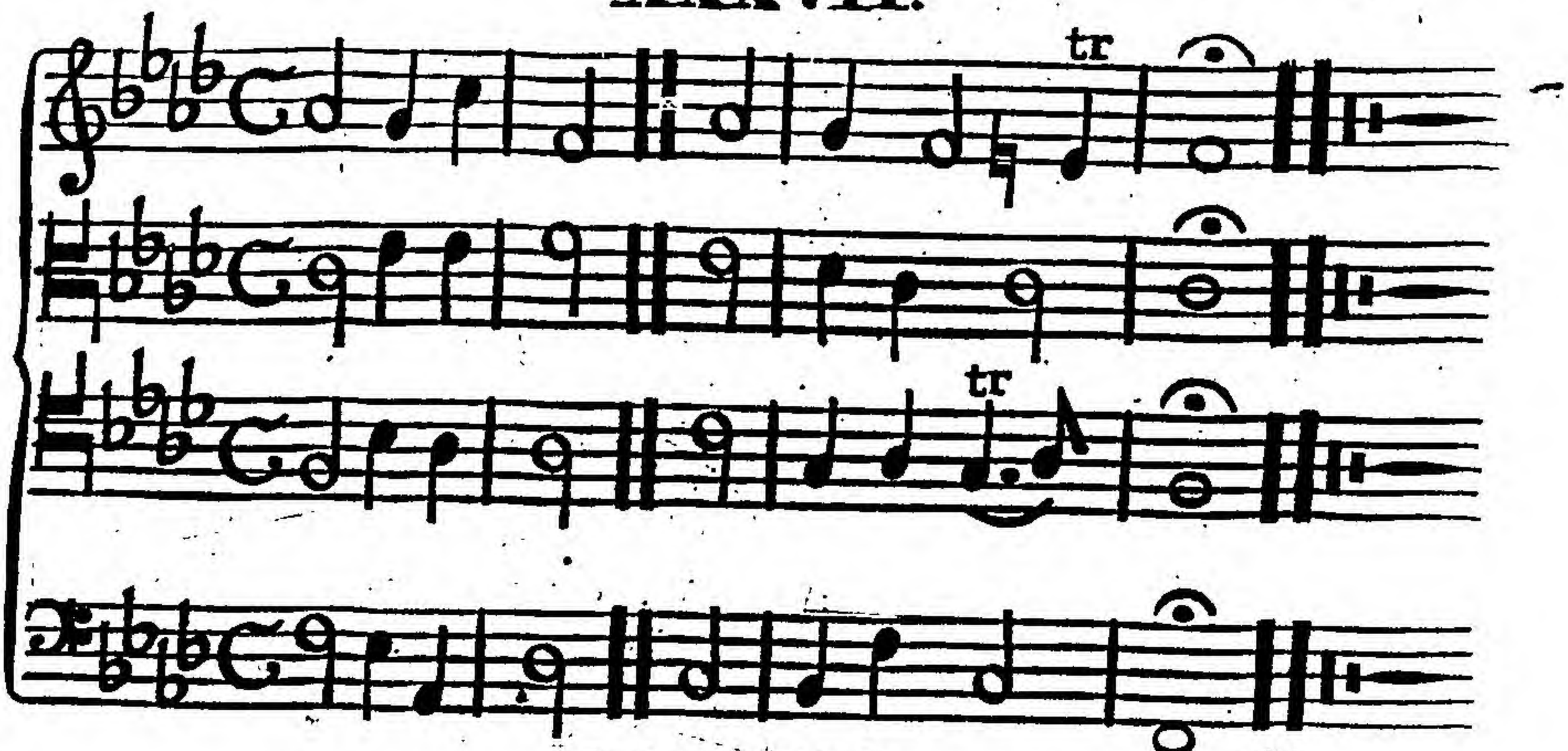

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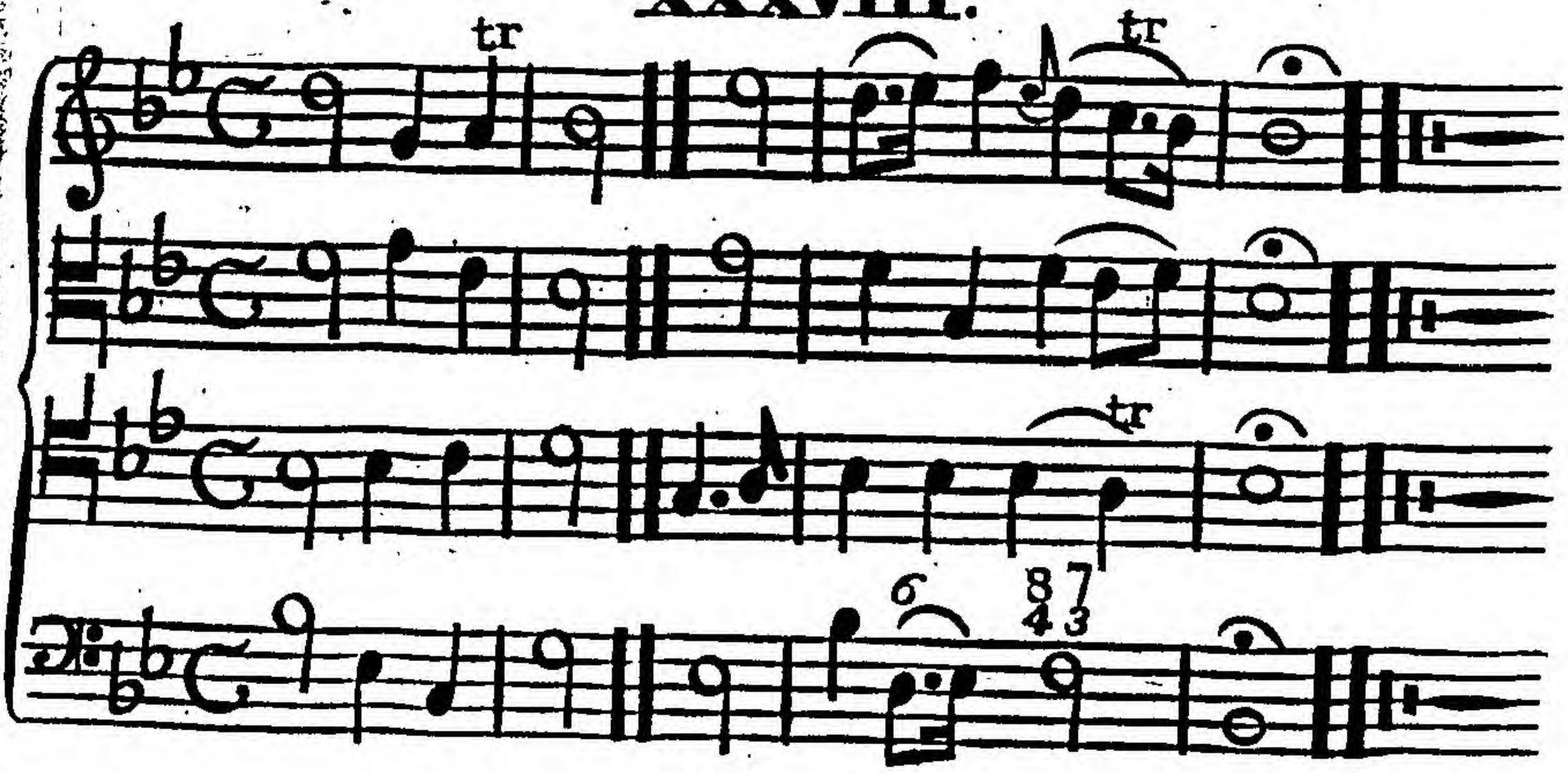

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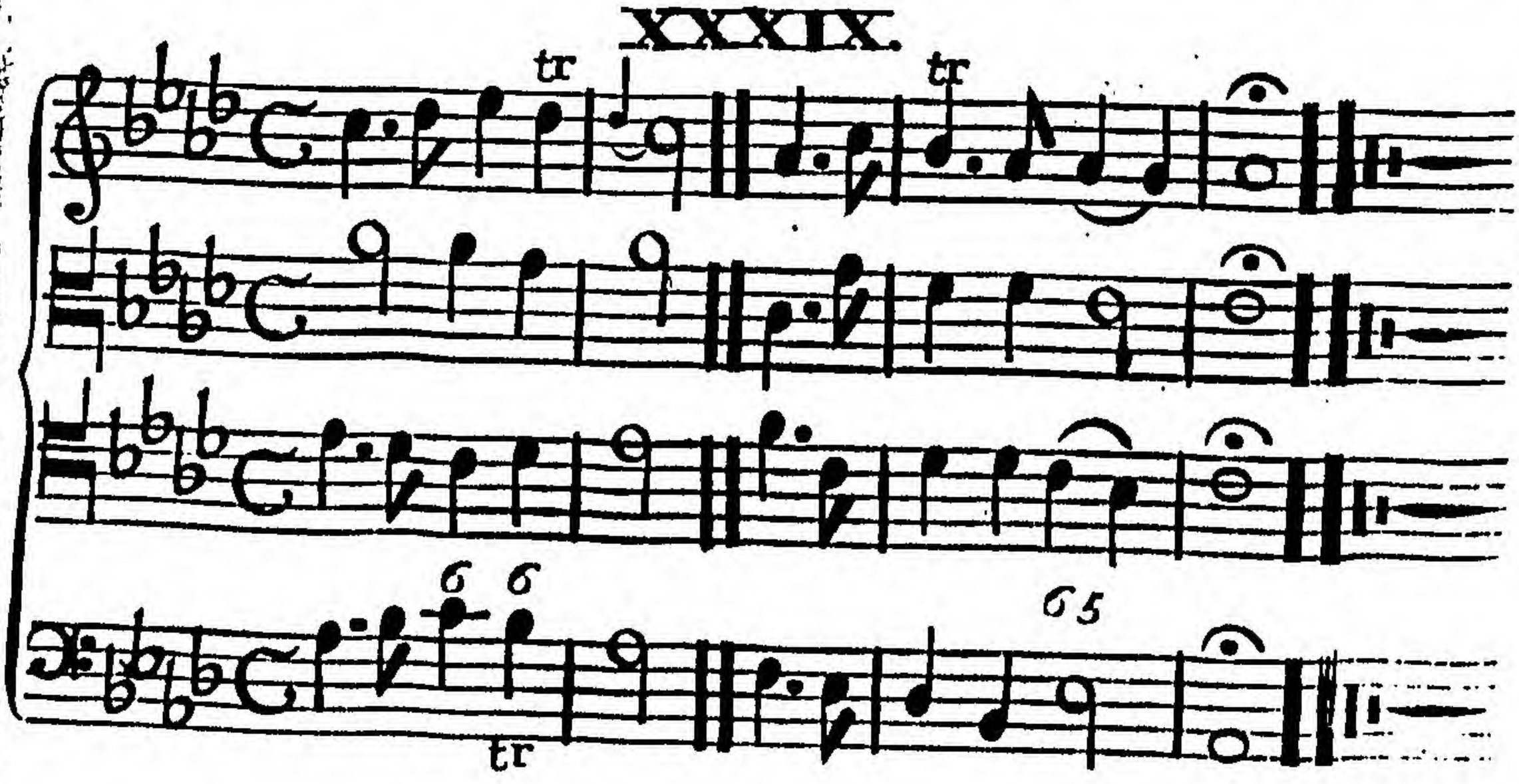

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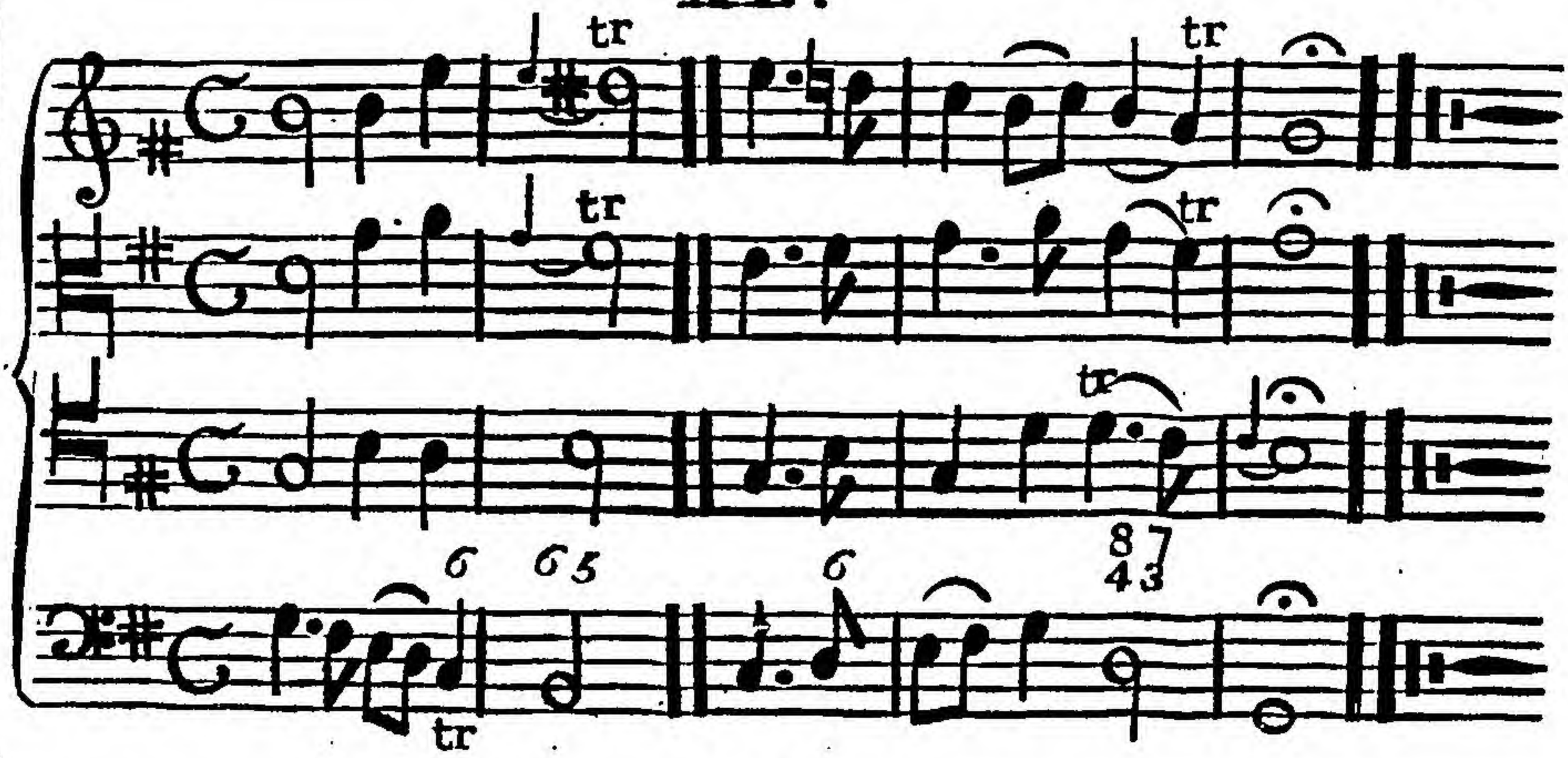

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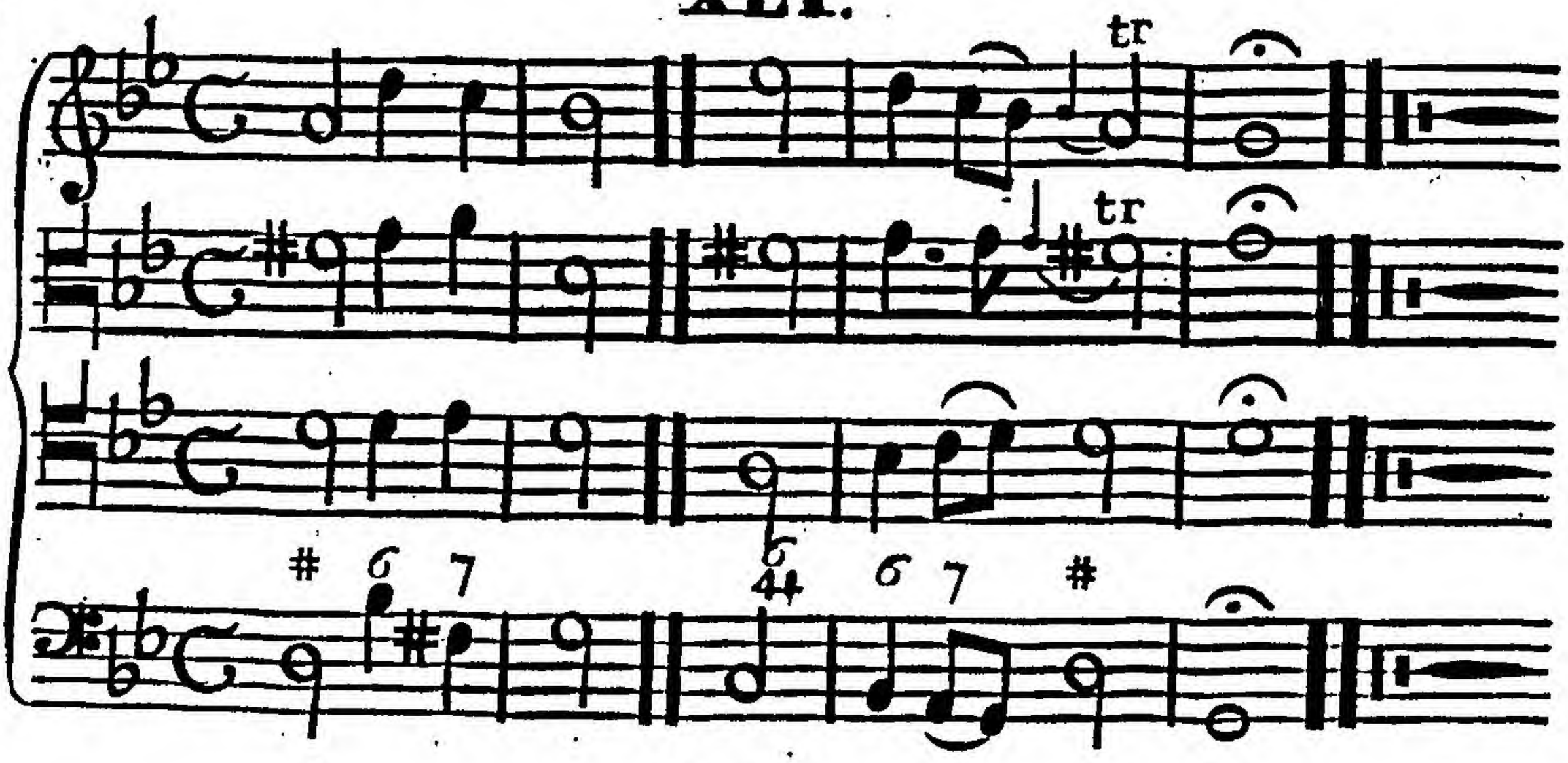

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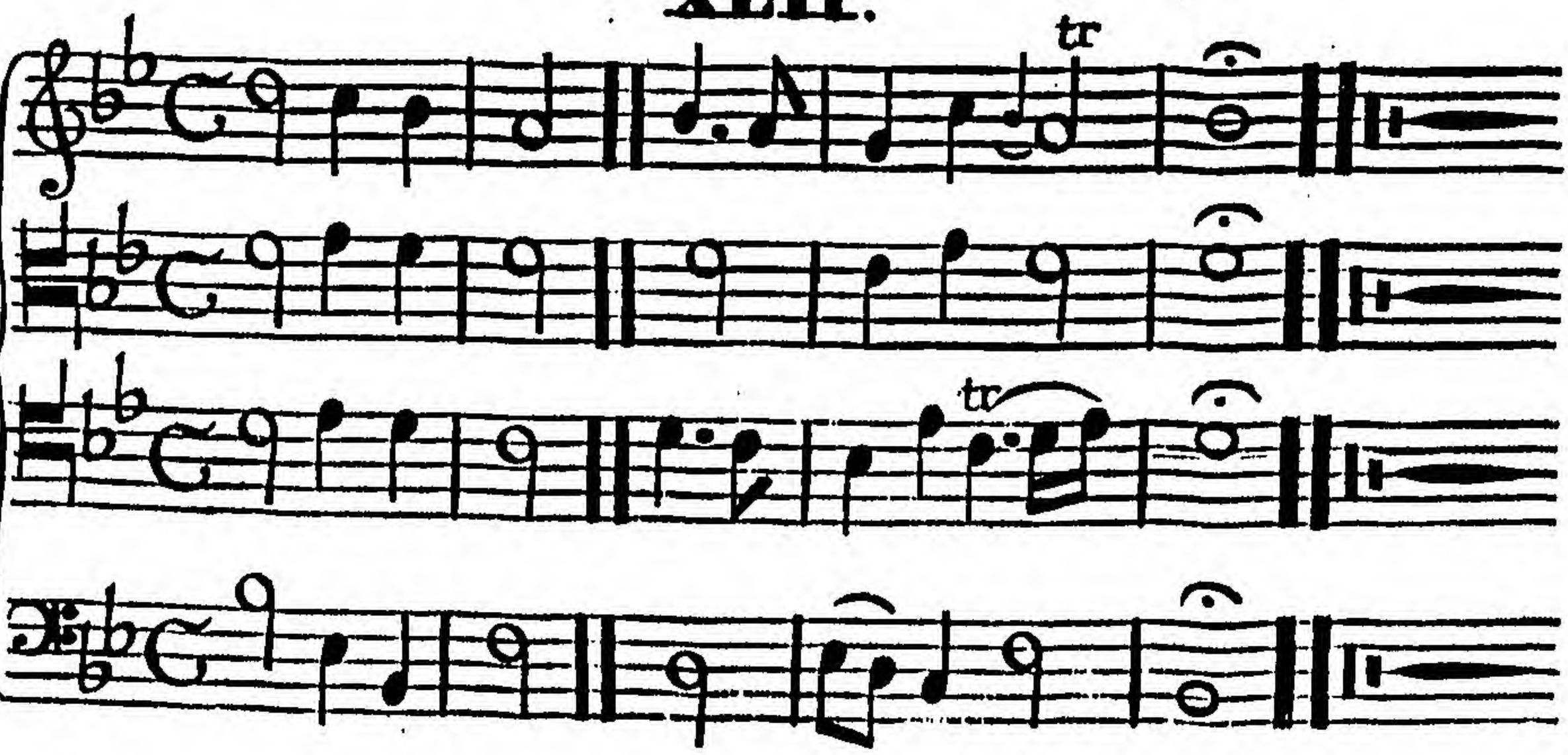

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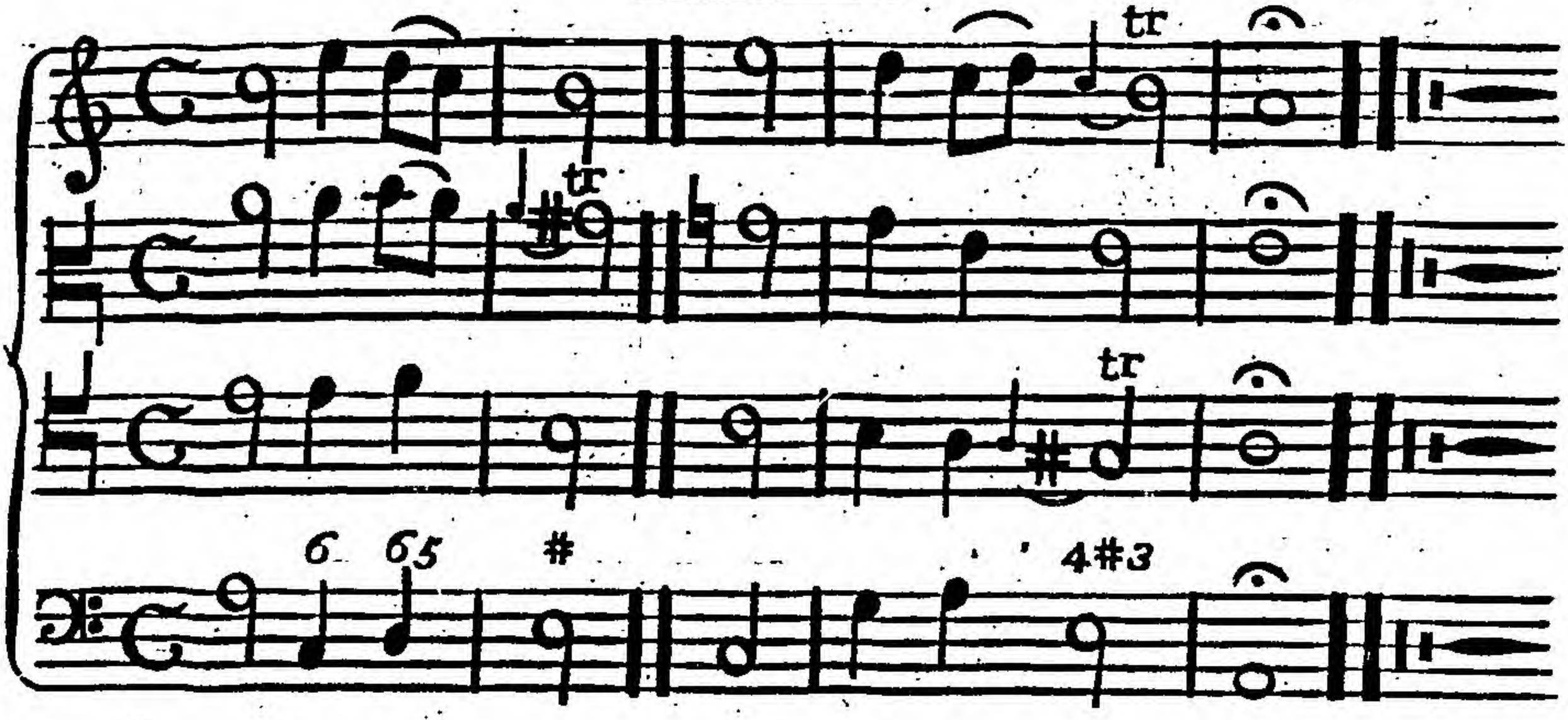

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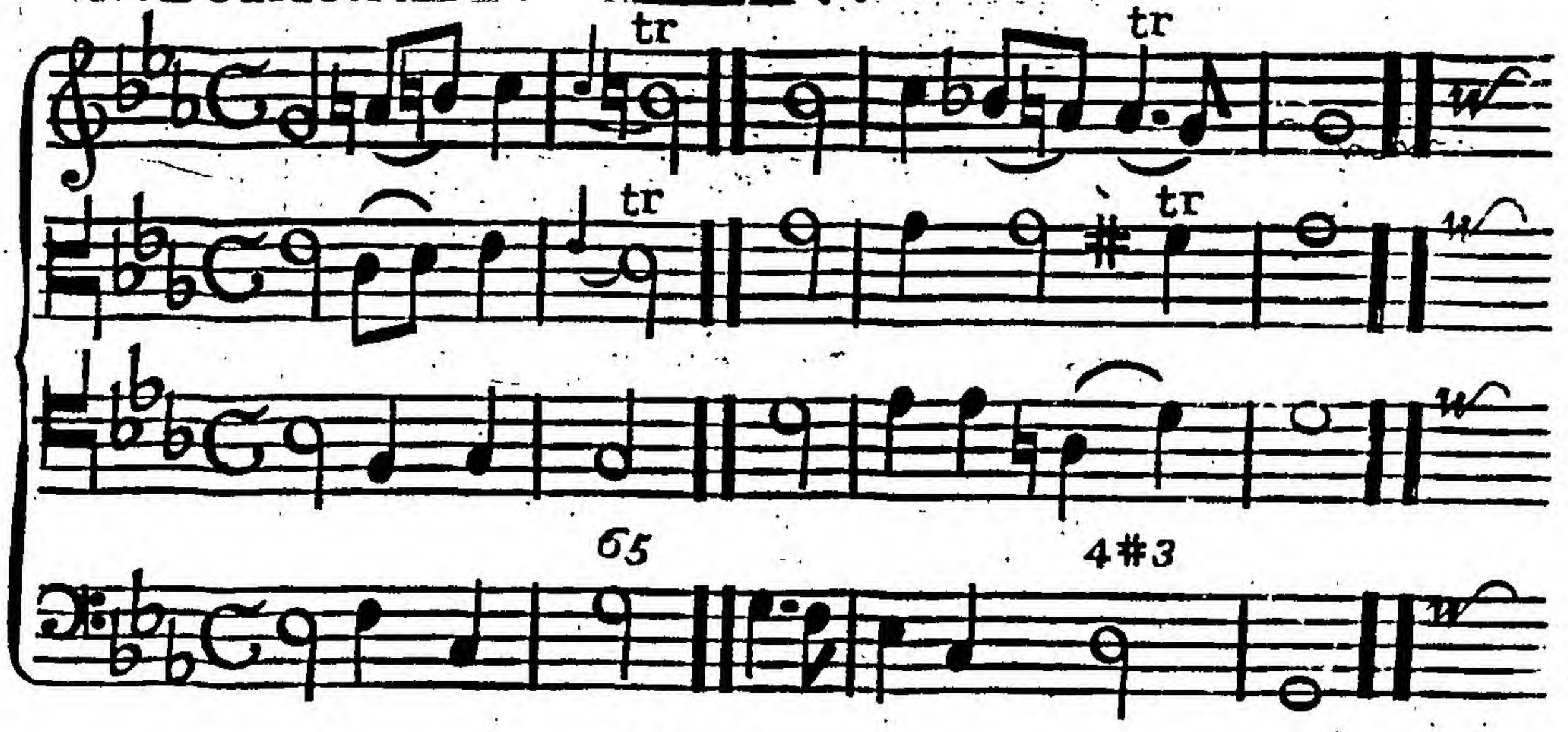

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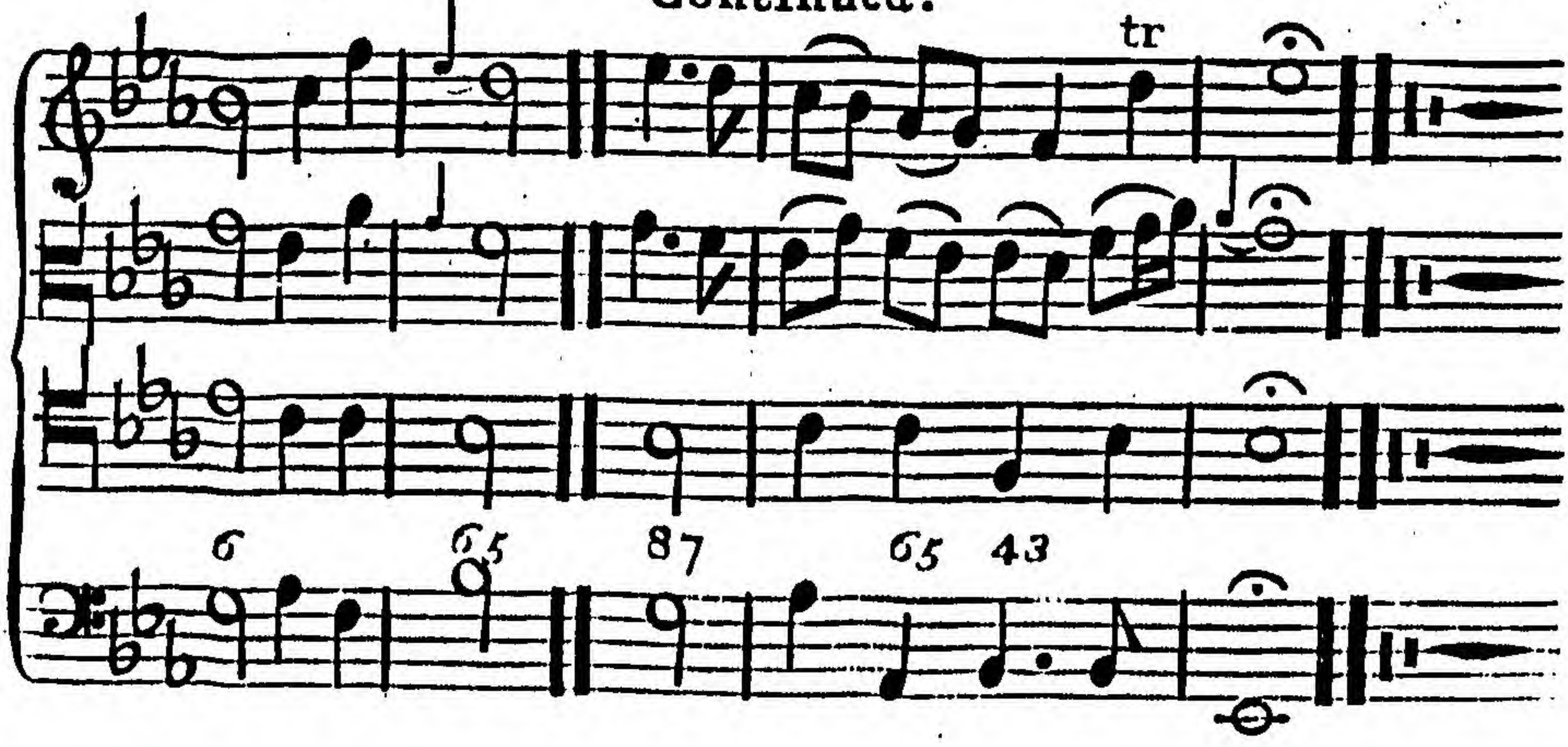

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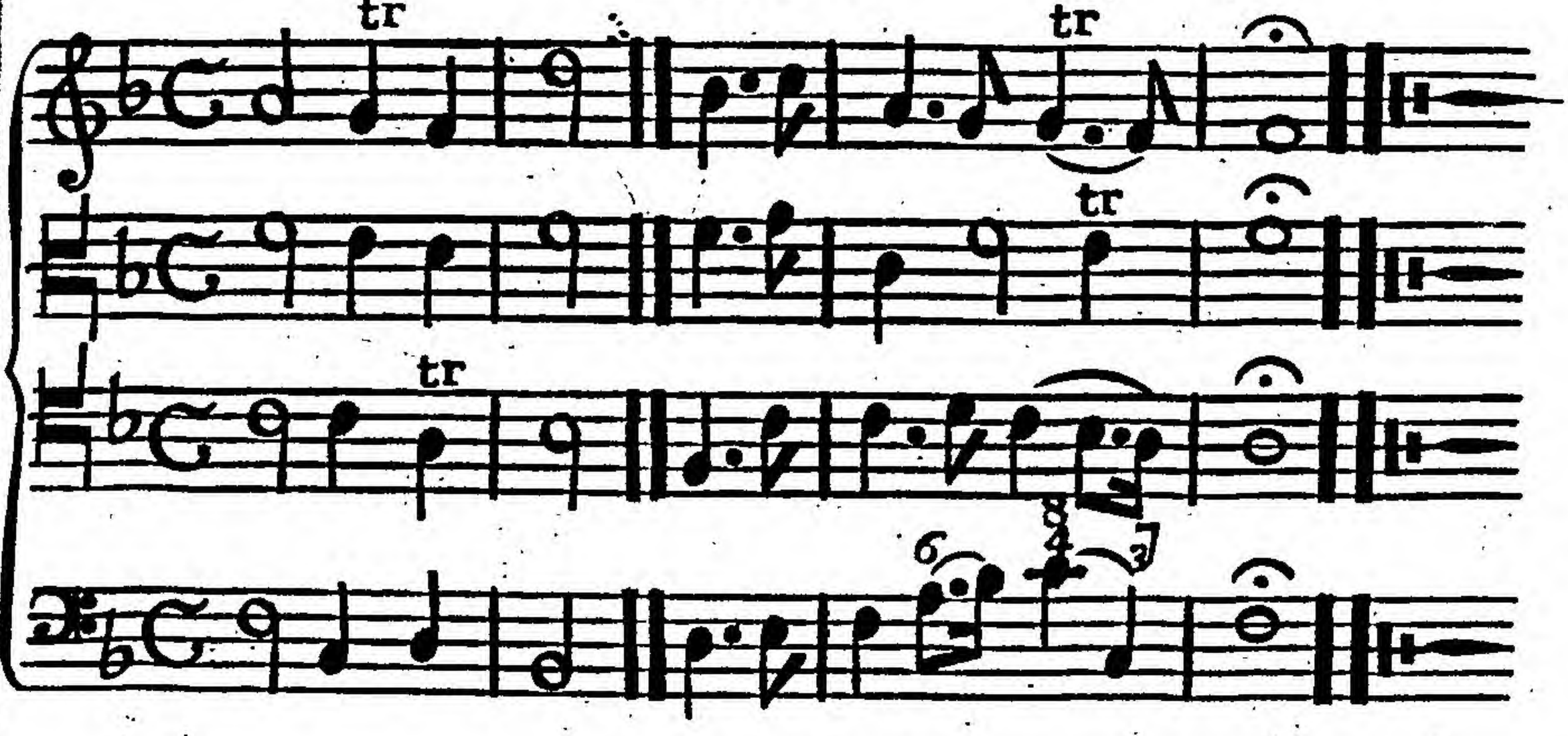

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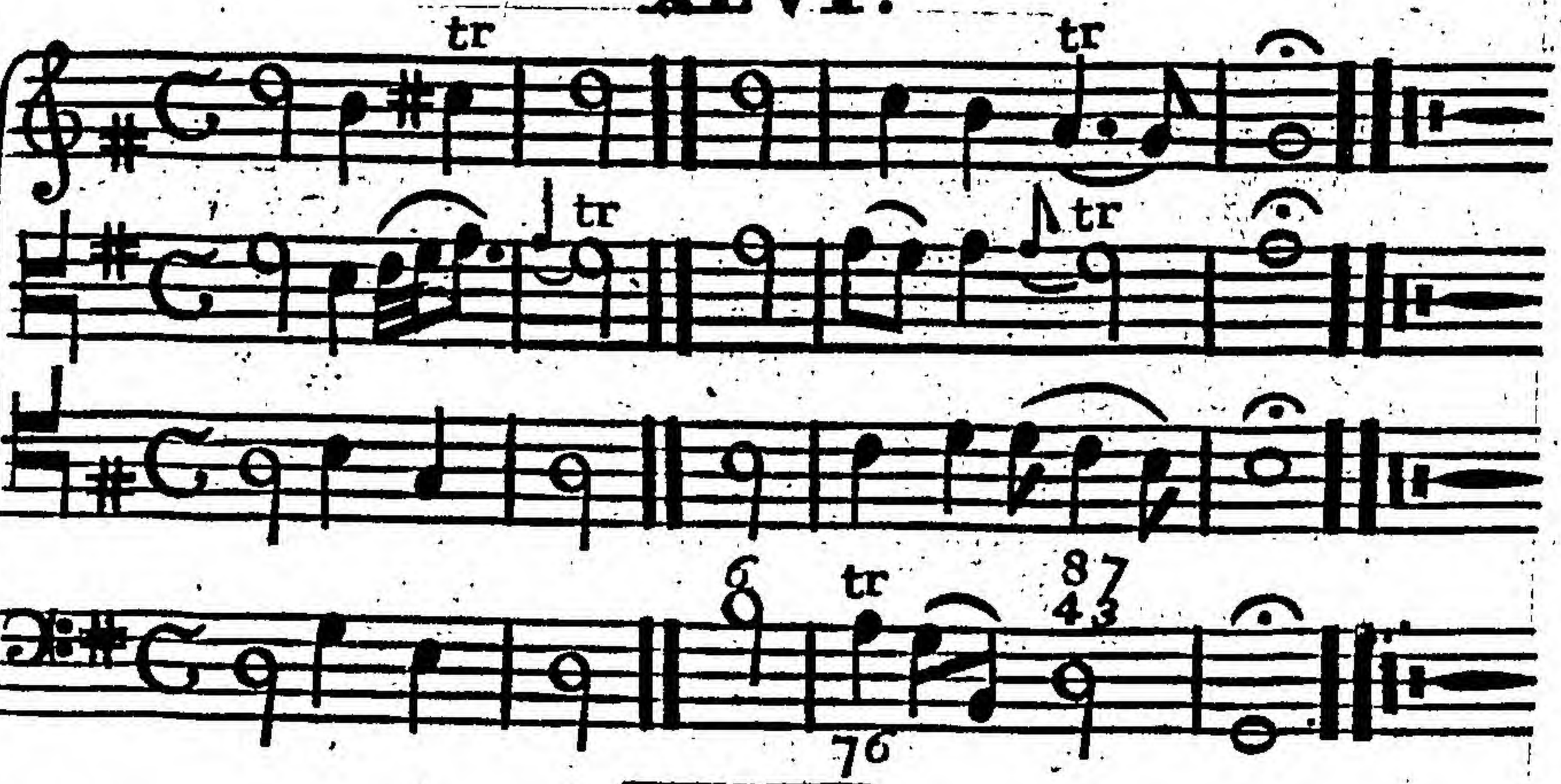

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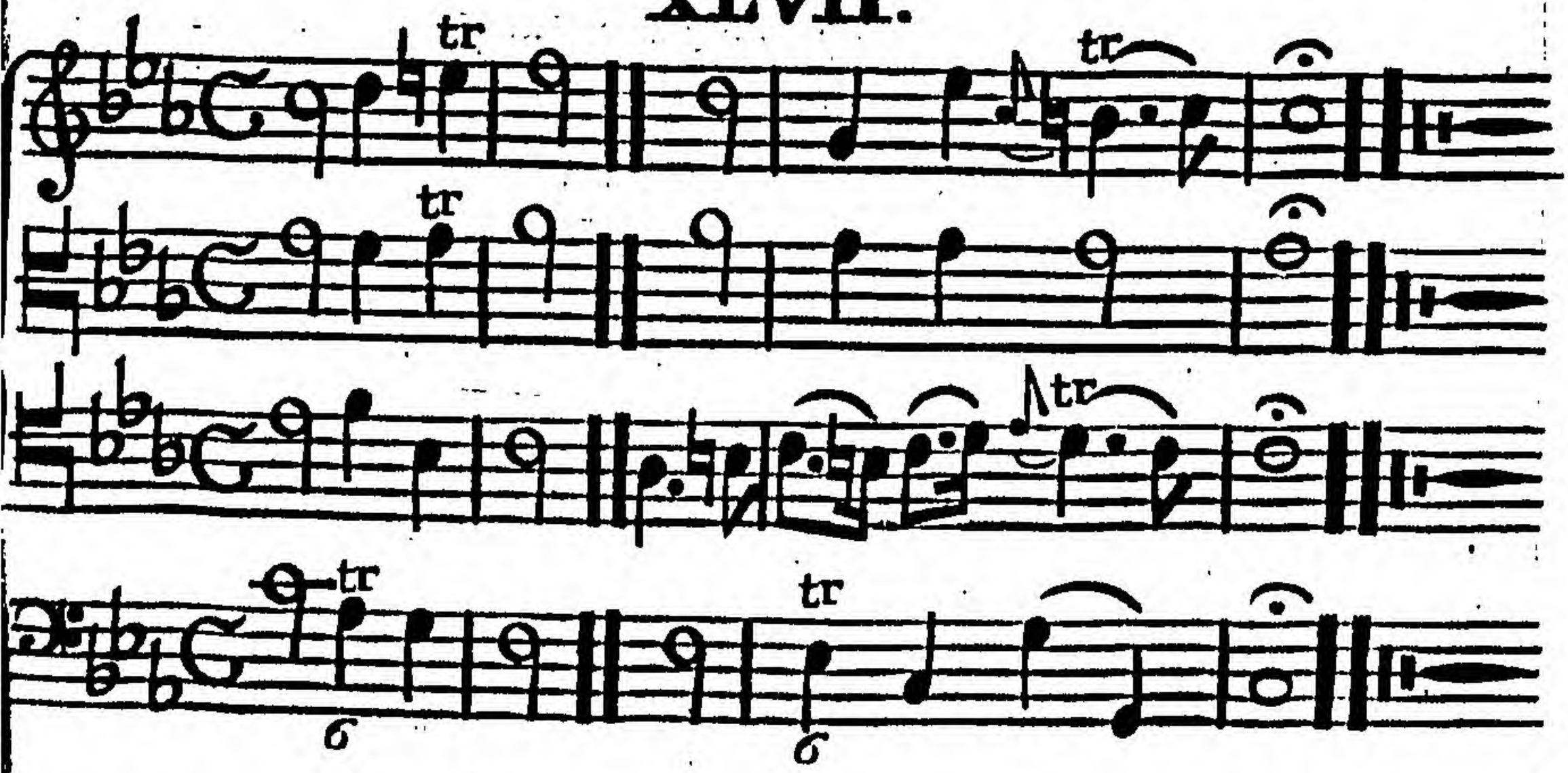

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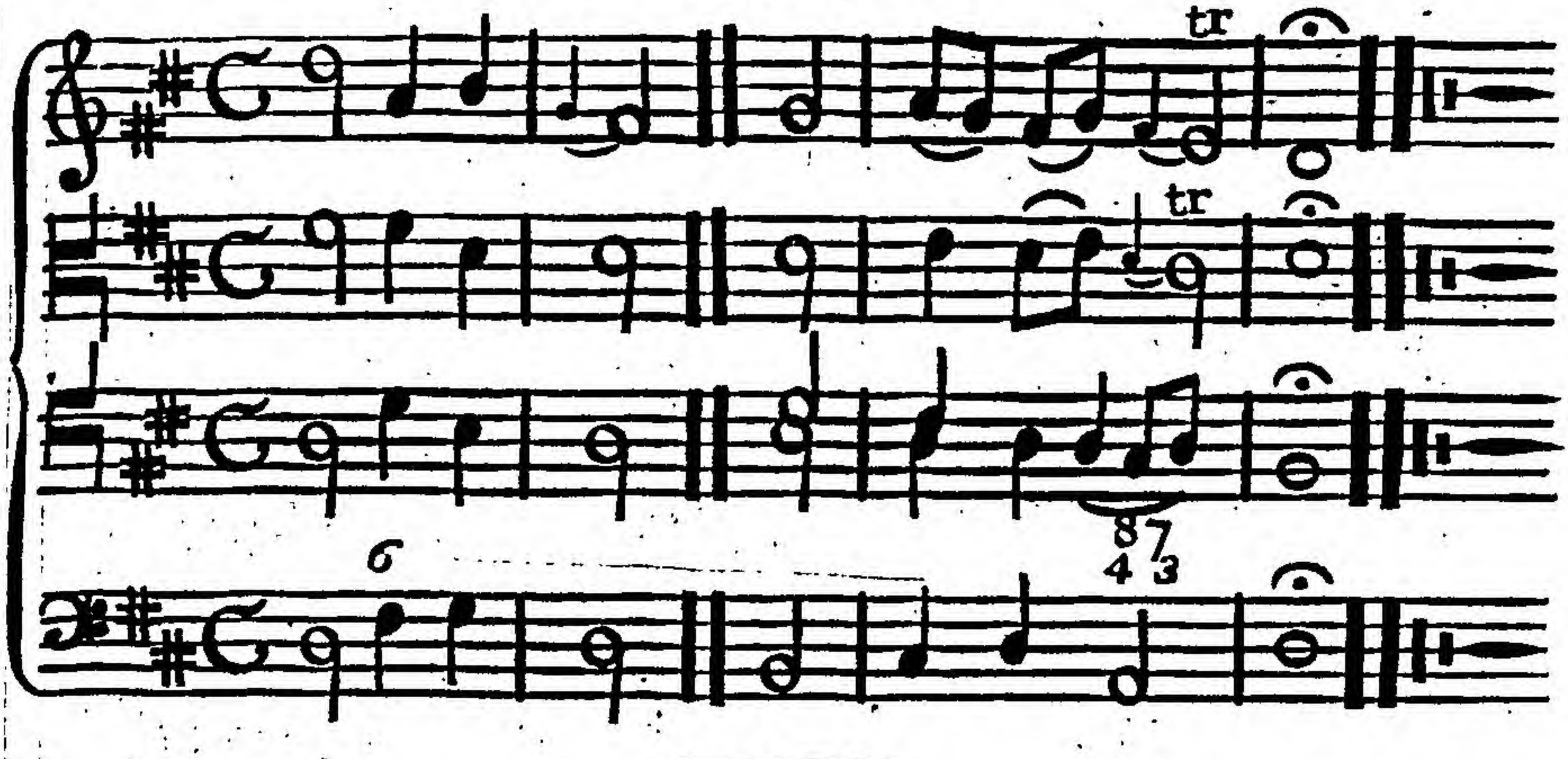

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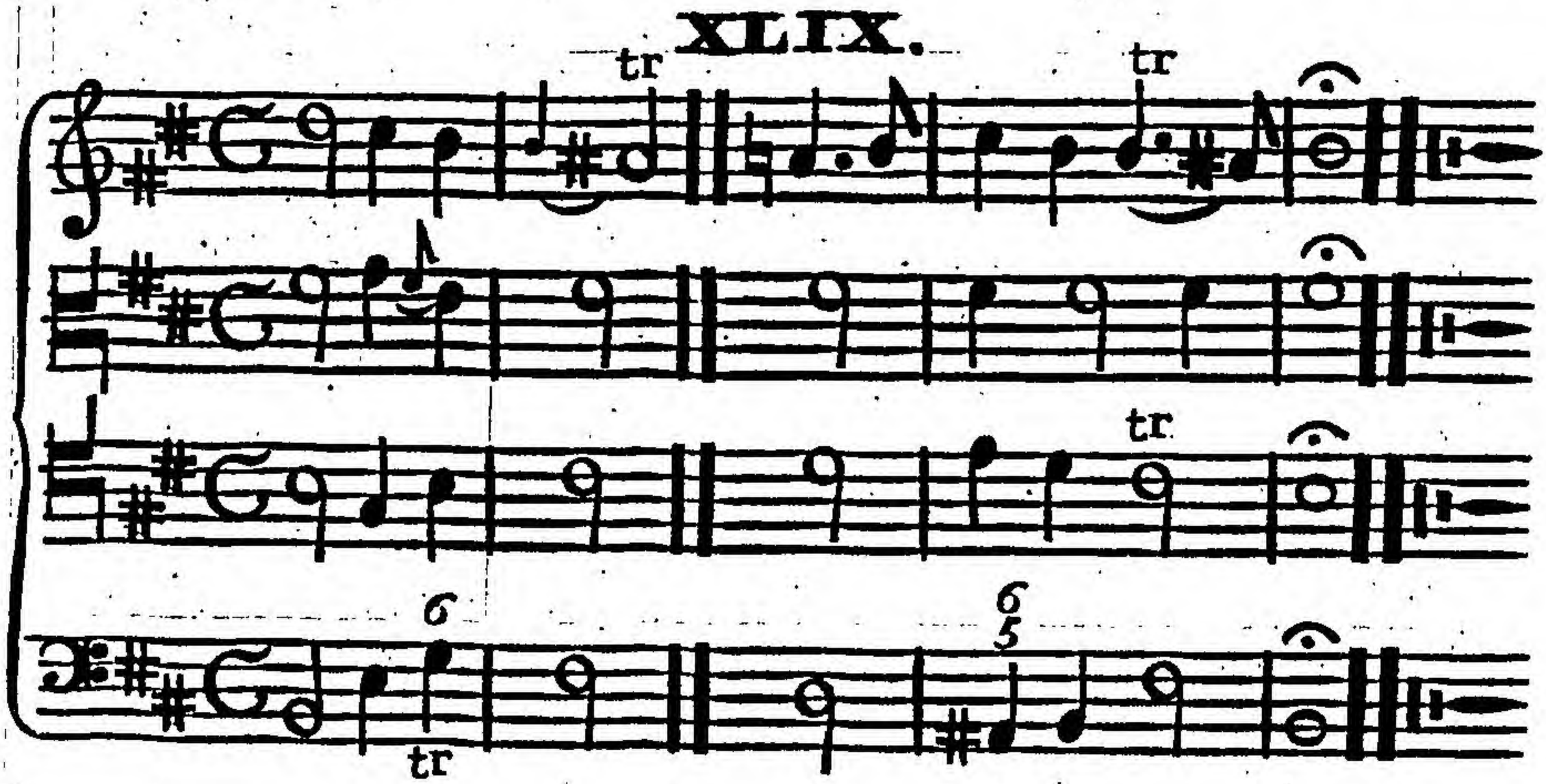
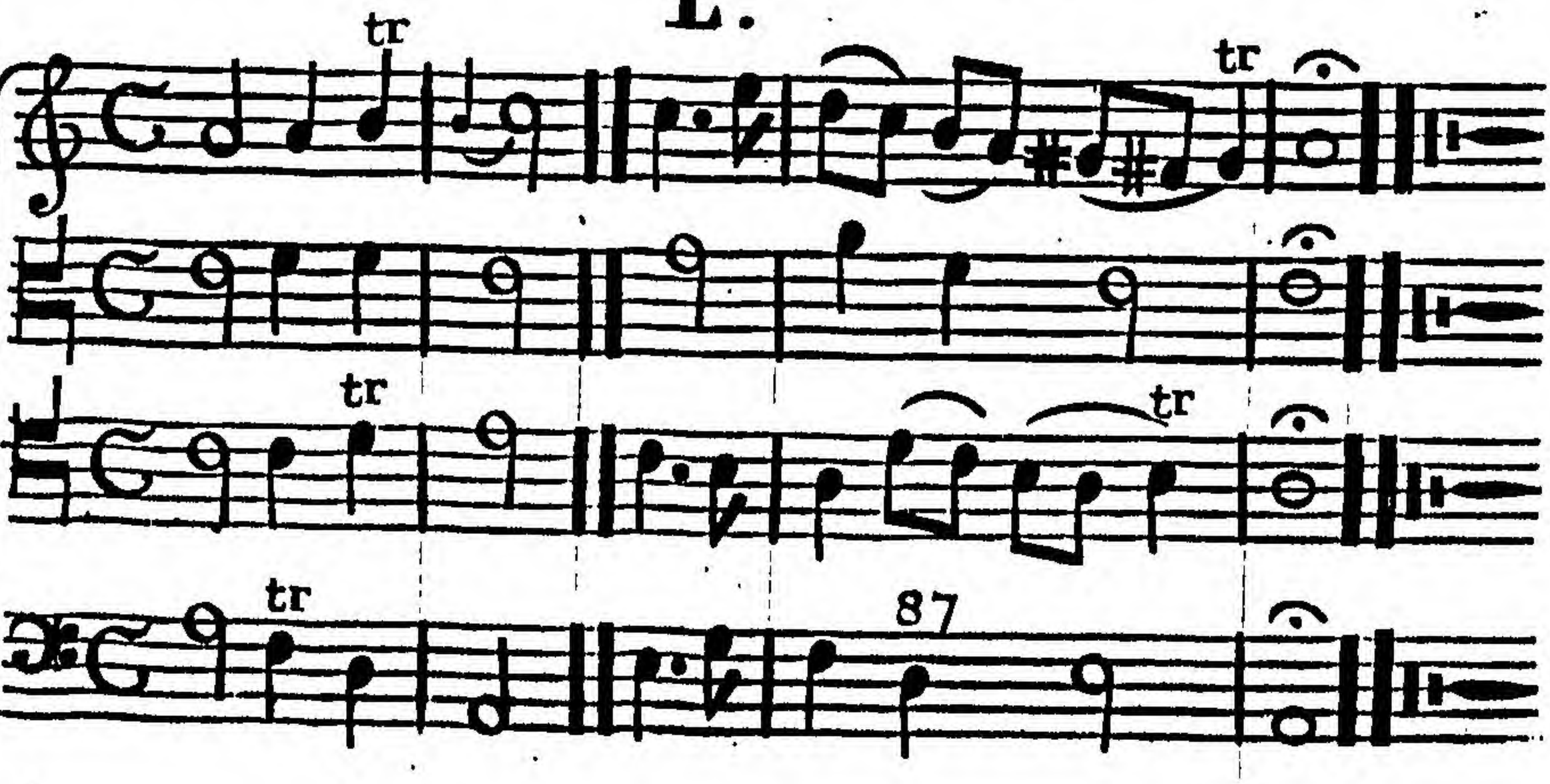


L.

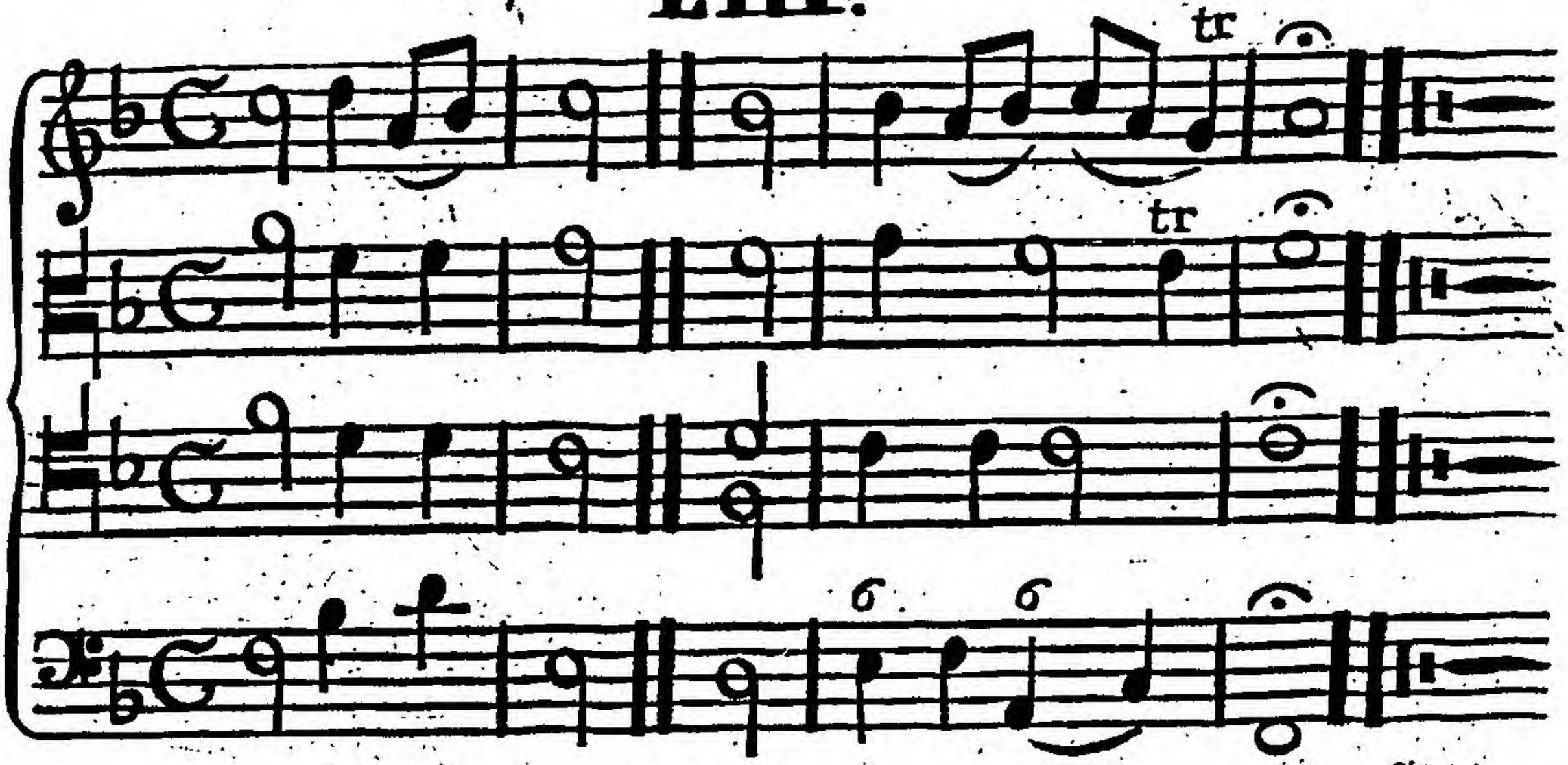


Double. LI.

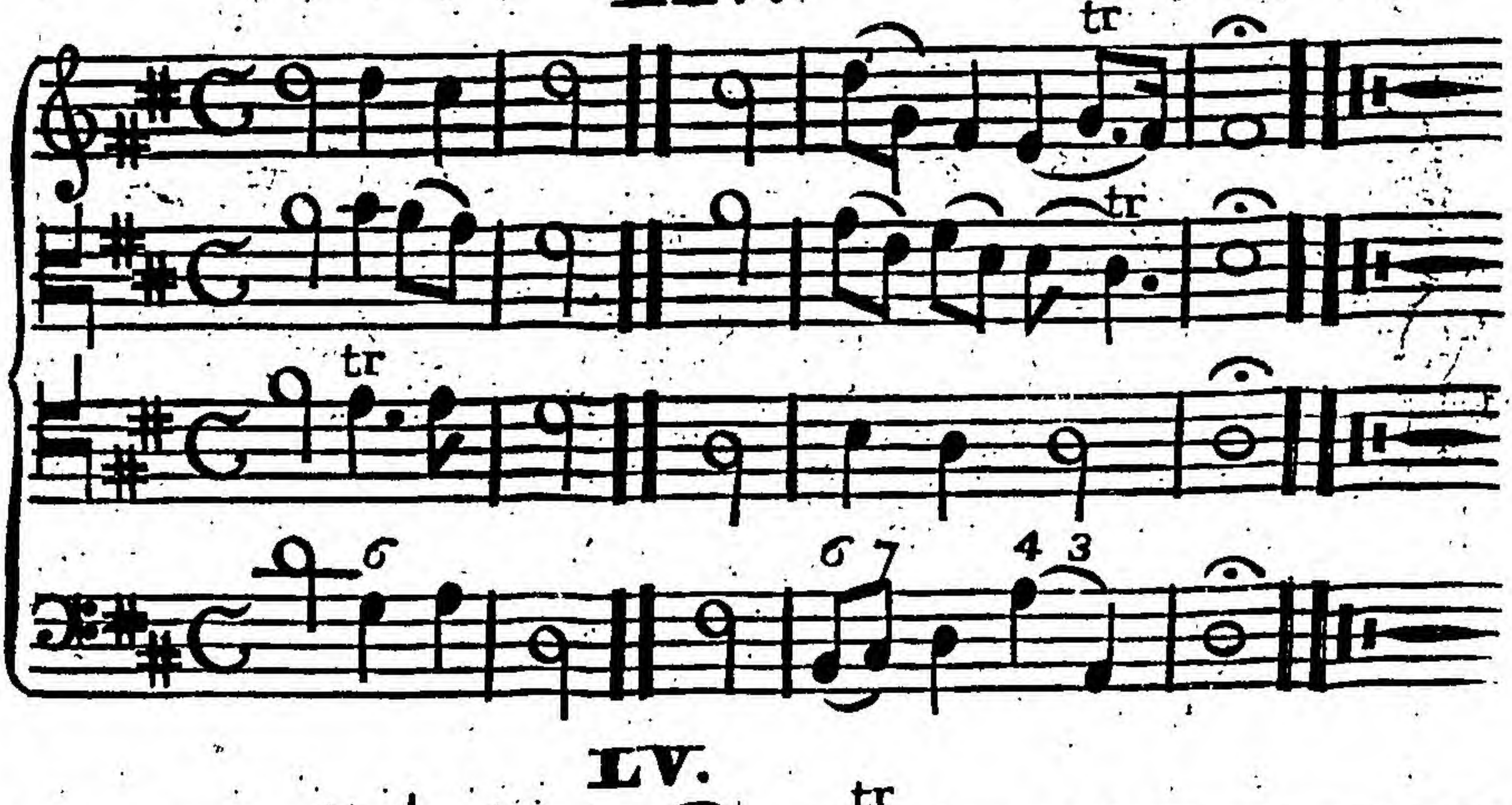
Continued.

LII.

LIII.



LIV.



LV.

FINIS.

N.B. Thoſe two laſt, may be accompanied with all ſorts of *Inſtruments.* ——